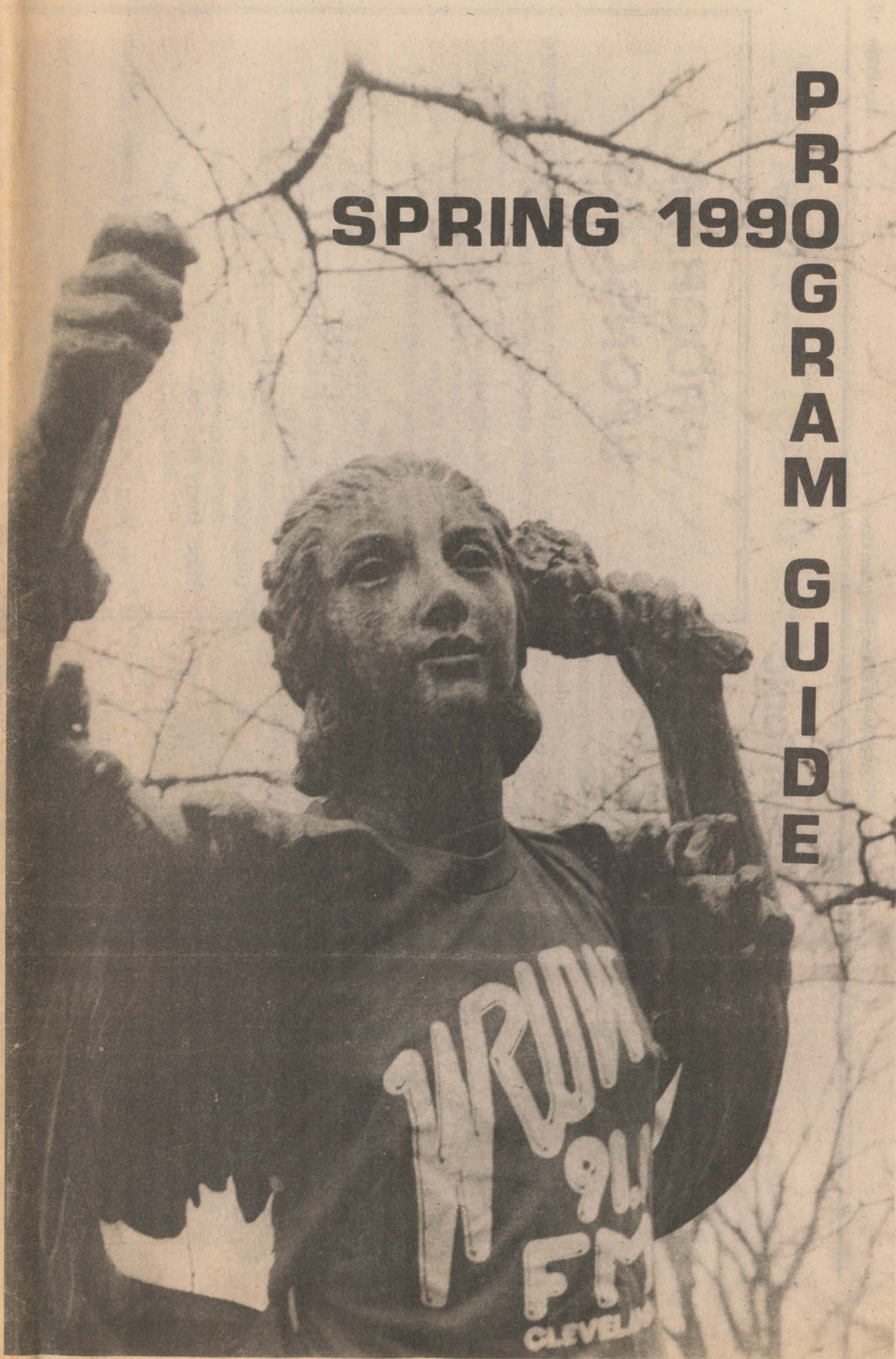


SPRING 1990

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From The Desk Of The General Manager

At last we are into the 90s. Looking back at WRUW's history over the last ten years, I am overwhelmed at the changes which have taken place. The biggest improvement to WRUW occurred in the Fall of 1980 when we increased our power from 10 watts to 1000 watts. In addition, we began broadcasting around the clock in 1981. In the Fall of 1982 we changed our Program Guide from a monthly "flyer" to its present form. Some other events which have taken place during the last 10 years include: the introduction of Studio-A-Rama, our annual day-long outdoor summer concert; the startup of our annual on-air fundraiser; the installation of a "microwave" link between our studios and transmitter; and the creation of our current logo.

We have just purchased a digital audio tape (DAT) player/recorder which will be used primarily for *Live From Cleveland*, our weekly live music show (Saturdays at 2:00 pm). This will give the on-air programmers easier access to our Live From Cleveland library. In addition to the DAT machine, we have purchased several more compact disc players, and a reel-to-reel tape player.

In other matters, our **Ninth Annual Telethon** will begin February 26 at 2:00 a.m. and run through March 4. A portion of the money received

from this year's telethon will go toward purchasing more CDs and records for our library. Since last year, we have received over 5,000 new albums. Hopefully, we will be able to surpass that amount this next year.

We will also be using some of the money from this year's telethon for our 10th Annual Studio-A-Rama which will take place during the summer. Last year's Studio-A-Rama was a big success and I am confident that this year's will be even better.

When February 26 rolls around, please consider making a pledge to our telethon. Your donations are what enable us to improve the station. They do not go toward paying rent or any of our operating costs. The money which you donate to the station comes back directly to you in the way of station improvements.

Take a good look at this Program Guide. It is full of news about radio and music. The results of our Fourth Annual Listener Survey are included. I am sure you will find them quite interesting. We have also included Top 10 album lists from many of our programmers, and there is an update on the Federal Communications Commission's rulings on indecency and obscenity. Read the article carefully. The FCC's rulings are very important to the future

of radio.

Of course the Program Guide would not be complete without our schedule and show descriptions. Look over the schedule carefully because there have been many changes. This was by far one of the most difficult schedules to put together, but we hope you will enjoy it. There are many new shows to check out, and many of the older shows have been moved. For example, *The Wax Museum* has moved from Sunday afternoons to Tuesday evenings. Classical music, a Sunday morning tradition on WRUW, has moved to Monday afternoons. This Spring we also see Bill Anderson's *Bird Calls* return to Saturday nights.

The College Radio Coalition (CRC) is putting together a program guide this Spring. The CRC guide will include the schedule of the five member stations (WBWC, WCSB, WOBC, WRUW, and WUJC) as well as an explanation of what the CRC is about. This should make it very easy for you to take advantage of all of Cleveland's college radio stations. You can look for the CRC program guide to be available toward the end of February.

As we begin this next decade I have difficulty imagining what the future will hold for WRUW. One thing which I can say for certain is that there will be many changes. New

technologies will change the quality of the sound on WRUW. The FCC's rulings on indecency will play a big part in what is heard on the radio in the future. As I close, I encourage everyone to stay informed with the latest developments in radio and WRUW.

Sincerely,

Paul J. Masline

Paul J. Masline
General Manager



MONDAY, FEB. 26th THRU SUNDAY, MARCH 4th

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24 hours a day... Tune in to WRUW
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Phone 368-2208 to pledge a
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For the listed amount, you can receive the following premiums:

- \$10** A button, bumper sticker, and a one-year subscription to the Program Guide
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- \$35** Any Compact-Disc from the premium list, announced during the fundraiser
- \$50** 30 minutes of air-time on a show of your choice

...plus a wealth of other items to be announced during the fundraiser!



Update On Indecency

Over the past two years, we at WRUW have been keeping you informed about decisions concerning indecency and obscenity on the radio. Here is our latest update from *Broadcasting and the Law* (Reprinted by permission. Copyright 1989 Broadcasting and the Law, Inc., Miami, Florida, Volume 19, Number 17, September 1, 1989.)

Q: My program director and I are thoroughly confused about the FCC's current position on indecency. Can you bring us up to date?

A: Don't feel alone. After taking a "hands off" approach for more than a decade, the Commission has recently responded to growing public complaints by clamping down on television sex and raunchy radio humor. And as the FCC has tried to set standards, Congress and the U.S. Court of Appeals in Washington have weighed in with their own viewpoints. The result has been considerable confusion about what is and what isn't okay.

Q: Just where is the line these days?

A: We'll start with the academic

definitions ... then try to flesh out what they mean in practical terms. First it's important to understand the legal difference between obscenity and indecency.

Obscene program material:

•Depicts or describes...in a patently offensive way... specific sexual conduct defined by the applicable law,

•Taken as a whole in light of contemporary community standards, appeals to the prurient (impure) interest of an average person, and

•Taken as a whole, lacks serious literary, artistic, political or scientific value.

In contrast, the Commission defines indecent program material as:

•Language or material that depicts or describes sexual or excretory organs or activities, in terms patently offensive as measured by contemporary community standards for the broadcast medium.

The Commission has said that obscene material cannot be broadcast at all...and indecent material cannot be broadcast when children are likely to be in a station's audience.

Q: Wait a minute! Are you saying artistic value is considered when deciding if something is obscene, but not when deciding if it's indecent? That doesn't make sense!

A: The Commission says that serious literary or artistic merit can always be considered, since it's a relevant factor in determining whether material is "patently offensive." However, just because a broadcast has merit doesn't necessarily mean it's OK to air. If it's indecent, you still can't air it when children are likely to be in the audience.

Q: I see what you mean by academic definitions. What does all that legal mumbo jumbo mean?

A: That question is somewhat up in the air right now. But let's quickly review some history to see how the Commission got where it is...and where it might be going.

•The Commission first ruled that it wouldn't allow indecent broadcasts in the notorious George Carlin "Seven Dirty Words" case in 1975. However, that ruling was confined to the specific factual content of Carlin's monologue: the repetitious use of certain "obnoxious gutter language" for its shock value. The Supreme Court upheld that Commission decision.

•The next Commission enforcement action came in early 1987. In three separate radio cases it expanded its indecency standard to include double entendre and innuendo that...in context...it considered patently offensive. However, the FCC created a "safe harbor" for broadcasts between midnight and 6 a.m., times when young children presumably wouldn't be in the audience.

•In mid-1988 the Commission turned to television. It found that a prime-time broadcast of a theatrical movie was improperly indecent. According to the Commission, the theme of "Private Lessons" was the seduction of a 15-year-old boy by an older woman, and the film included nudity and scenes depicting sexual matters "in a pandering and titillating manner." The FCC fined the station \$2,000.

•A month later, the Court of Appeals ruled on appeals of the three 1987 radio decisions. It generally upheld the Commission's new indecency policy, but questioned the assumption that young children were in the audience of the particular stations during the evening broadcasts in question. (The Commission had said it was trying to protect children under 12 at times when parents could not reasonably be expected to supervise their children's listening and viewing, but cited only market-wide survey data for children 12-17. Given this question about nighttime broadcasts, the

Commission recently set aside the "Private Lessons" forfeiture.)

•In October 1988 a law was enacted requiring the Commission to abolish any "safe harbor" and enforce the indecency ban around the clock. The Commission did so in December.

•The statute and rule were immediately appealed...and the court stayed their implementation pending action on the appeals. That case is now pending before the D.C. court.

Q: What is the commission doing now with broadcasts it thinks might be indecent?

A: This is the message we want to make clear: Despite uncertainty about the "safe harbor" question, the Commission appears to be moving aggressively against daytime broadcasts. It has charged three radio stations with broadcasting indecent material during daytime hours, and requested licensee comments. When the stations respond, the Commission will decide whether the broadcasts violated the indecency statute... and if so what penalty should be imposed. Given the precedent of the "Private Lessons" case, the most likely penalty would be a forfeiture.

These three cases do not appear to be isolated instances, however. The Commission is reportedly preparing similar inquiries to large numbers of additional stations.

Q: What kinds of material is catching the Commission's attention?

A: Typically it's the off-color DJ banter that has become common in recent years. Much is similar to the double entendre and innuendo that prompted the 1987 reprimands...but some is more explicit.

Q: What does the Commission mean by a "safe harbor"?

A: The idea of "safe harbor" is a time period during which a station...with appropriate warnings...can broadcast indecent programming (but not obscenity!) without violating FCC rules. At this time there is no safe harbor...but by court order the Commission can enforce its daytime ban only.

Q: I understand the Commission's motivation here is to protect children, but what if we don't have any children in our audience?

A: The Commission said its current policy attempts to accommodate four competing interests:

•The government's interest in

(continued on page 7)

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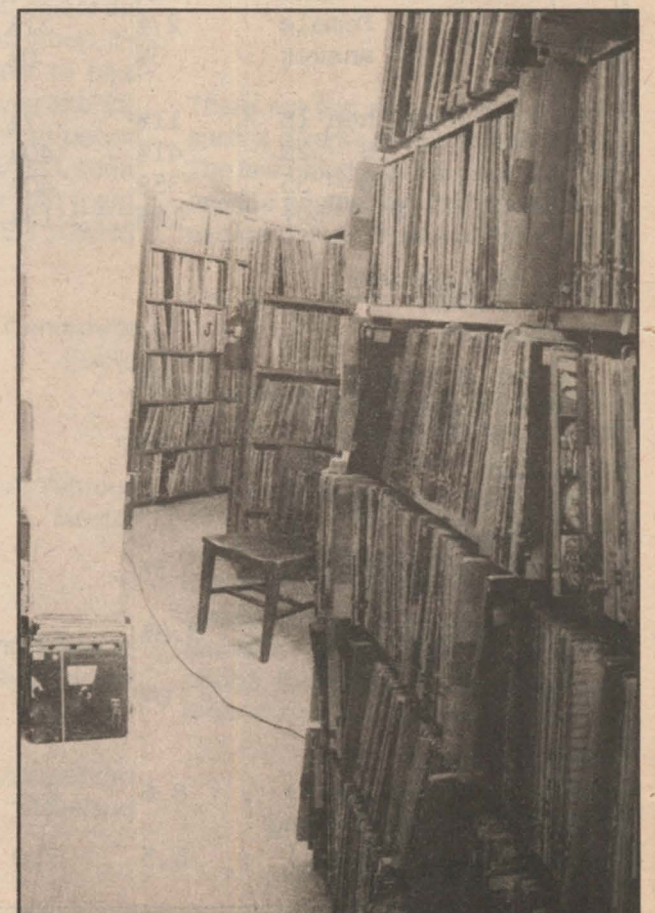
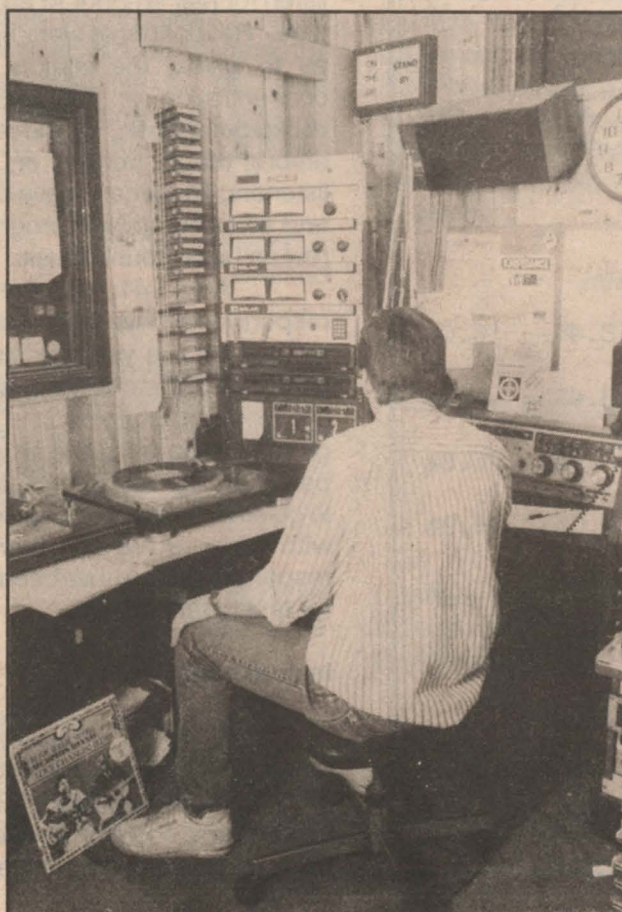
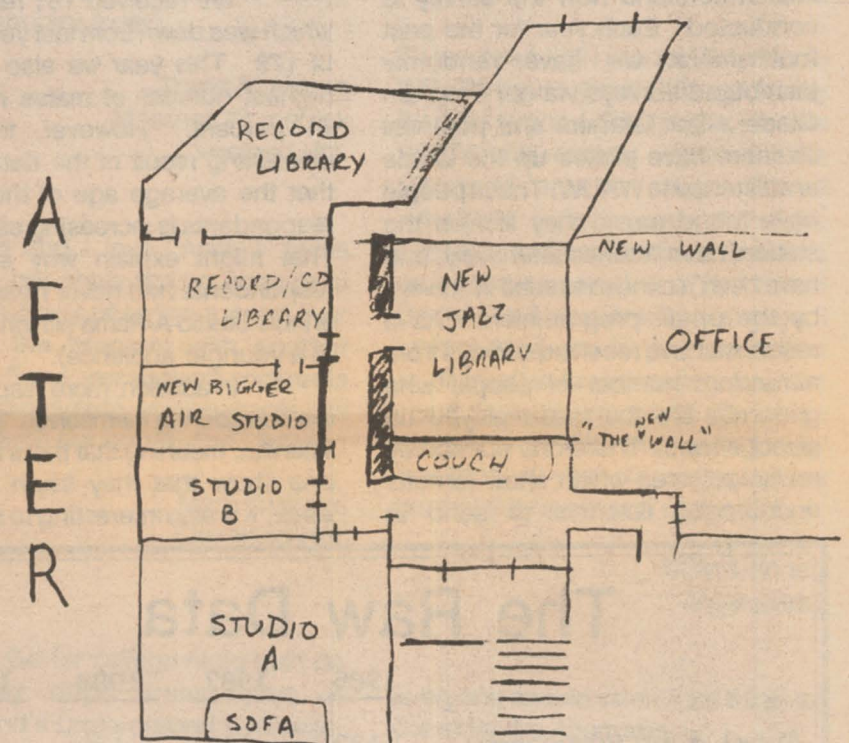
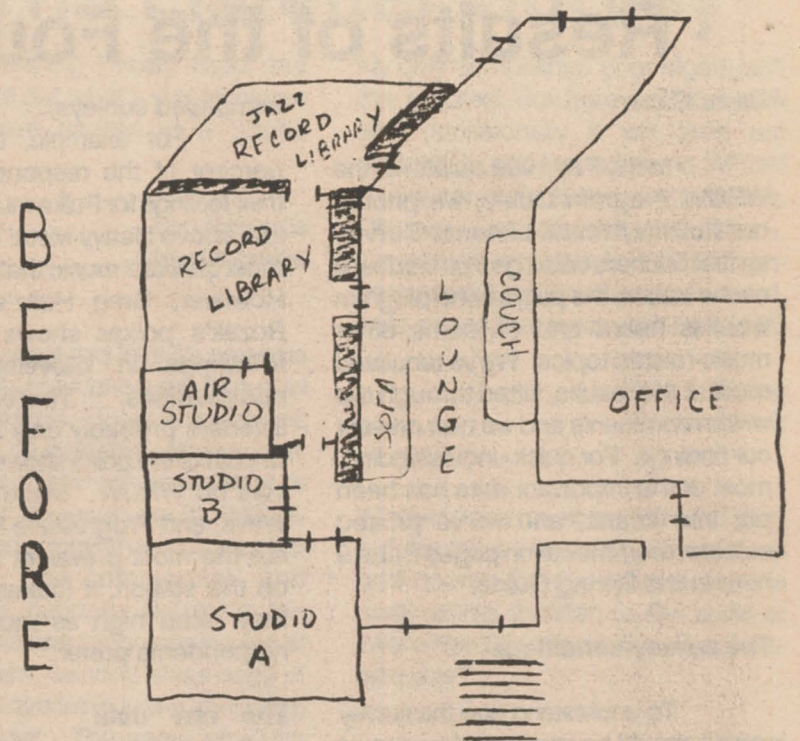
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Recent Station Improvements

It isn't often that we get the opportunity to show our telethon donors what we've spent their money on, since most expenditures are made on equipment, records, and CD's. However, last year some of the donations from our annual on-air fundraiser were used to pay for a major construction project at the station. In the Summer of 1989, we constructed a new archway, hallway, room, and other added space in order to meet local Fire Codes, provide at least two years of expansion space, and allow the staff increased mobility in the air studio. The following photos were taken after construction had been completed. Our new "entranceway" is shown below. In the bottom left corner is a photo of one of the shelving units in our new Compact Disc library. The bottom center photo depicts our renovated on-air studio, and a view of the reorganized record library is shown in the bottom right. The sketches at right depict the station's floorplan before and after construction. Thanks to our telethon contributors, station improvements like this one are made possible. Please help us make other such improvements by pledging your support to this year's fundraiser the week of February 26 through March 4.

(photos by Kurt Koepfle and Jean Prafke)



Results of the Fourth Annual Listener Survey

David Caban

In the Fall 1989 edition of the WRUW Program Guide, we printed our **Fourth Annual Listener Survey** so that listeners could give us feedback on the station, the people who program what is heard and on some other music-related topics. We've tabulated most of the results, sifted through the written comments and we now present our findings. For quick understanding, most of the important data has been put into charts, and we've printed selected comments on pages 5 and 9 here in the Spring Guide.

The survey conditions

To understand how the survey results should be interpreted, one must first understand how the survey is conducted. Each year for the past four years, we have randomly distributed surveys via our Program Guide. Our listeners and potential listeners have picked up the Guide and listened to WRUW. Those people have found music they like on the station, have listened attentively, and have been reminded to send in surveys by the on-air programmers. As a result, we have received surveys from a random number of people who generally like the music played on select shows. Therefore, our survey really indicates which show formats encouraged listeners to send in

completed surveys.

For example, this year 63 percent of the respondents stated their feelings for Polka music. It scored just above Heavy Metal music as the most *disliked* music that WRUW airs. However, Greg Holtz's and Gary Rozak's polkas shows have huge followings in Cleveland's Polish communities. Therefore, those listeners probably only listen to one or both of the polka shows and nothing else on WRUW. Since Blues, New Wave, and Progressive Rock musics are the most prevalent music forms on the station, it makes sense that they rated high as music that the respondents prefer.

The "raw" data

We received 151 responses which was down from last year's high of 179. This year we also had the highest number of males respond: 71 percent. However, the most interesting result of the data shows that the average age of the survey respondents is increasing each year. That might explain why so many respondents had never heard of our annual Studio-A-Rama (which is aimed at a younger audience).

In addition, more respondents are considering themselves "Regular" listeners, meaning that there's at least one show that they listen to each week. It is also interesting to note that

Top 10 Music Preferences

1986	1987	Rank	1988	1989
New Wave	New Wave	1	Blues	Blues
Prog. Rock	Prog. Rock	2	New Wave	New Wave
Classical	Classical	3	Prog. Rock	Classical
Blues	Comedy	4	Classical	Prog. Rock
Jazz	Avant Garde	5	Comedy	Comedy
Avant Garde	Blues	6	Oldies	Jazz
Oldies	New Age	7	Avant Garde	Avant Garde
Punk	Punk	8	Reggae	Oldies
International	Jazz	9	Jazz	Reggae
Folk	Reggae	10	Folk	New Age

32 percent of the "Devout Worshippers" who marked that they listen only to WRUW, also indicated that they do listen to other stations!

As can be seen in the "Top 10 Music Preferences" chart, Blues music was the most preferred choice of music *among the survey respondents* for the second year in a row. Also note that for the third year in a row, we received an 8.1 (actually 8.06) out of 10 for music diversity.

Analyzing the data

Much of the data analysis reveals information for the station's management to consider when scheduling programs in January, May and September. However, some of the data analysis is interesting enough for "general consumption."

For example, 97 percent of the respondents listen to WRUW while at home, 79 percent listen in their car, and 29 percent listen at work. Among those who listen at home, over 60 percent listen to WRUW for three to eight hours every week and 67 percent listen for half-an-hour to an hour at a time. Respondents were split 50-50 as to giving the station their full concentration or just using it as background music. On the other hand, among the 29 percent of "at work" listeners, 70 percent leave WRUW on and listen to several programs in a row as background music.

Also, 41 percent of the respondents have been listening to WRUW for five years or more, and almost all of them strongly agree with the following statement: "The programming on WRUW is an important part of my life. I would miss it if it were to go away." Most of the disagreement with this question came from respondents who have been listening for one to three years.

In conclusion

As always, the survey revealed some conflicting complaints against the station: We are either too diverse or not diverse enough; we need clearer Program Descriptions, or they should

stay vague and "artsy"; and our on-air programmers are either too professional or too inexperienced. But in general, most of the respondents can live with our imperfections and love WRUW just the way it is.

We plan to use the data not only for programming decisions but also to help us in dealings with record companies and with local businesses for gathering program sponsors. In addition, our data will be compared to information gathered by the Corporation for Public Broadcasting in their six-part study of public radio listeners entitled *Audience '88*.

Finally, congratulations to Carol Schumacher of Cleveland, L.H. Witham of Mentor on the Lake, and Bob Ventura of Euclid. These three lucky people each won a mystery pack of 10 records based on their music preferences. (We initially planned for one winner, but the New Year put us in the giving mood.) Thanks to all who responded to our **Fourth Annual Listener Survey**. Your comments are valuable and will help us in our efforts to bring out the best programming that we can. Look for another Survey in the Fall!

The Comments

Out of the 151 total responses to the Fall Survey, 123 people wrote comments or drew pictures in the space provided on the Survey's second page.

Since printing 123 complete comments would fill up a separate edition of the Program Guide, we've taken 33 excerpts and printed them here on Page 5 with more on Page 9. Thanks to all of you who wrote out your honest feelings about the station. We're working on typing up all the comments to make them available for the entire WRUW staff.

If you weren't one of the comment writers but would like to voice your opinion on WRUW, write to us any time at:

WRUW-FM
Attn: General Manager
11220 Bellflower Road
Cleveland, Ohio 44106

The Raw Data

	1986	1987	1988	1989
Total # of Responses	132	152	179	151
Sex:				
Male	70%	69%	64%	71%
Female	27%	31%	35%	28%
No answer	3%	0%	1%	1%
Age:				
less than 18	11%	7%	7%	5%
18 - 25	41%	40%	32%	28%
26 - 35	35%	40%	40%	43%
36 - 50+	12%	13%	21%	24%
Type of Listener:				
New				
(Just started)	0%		8.4%	6.0%
Devout Worshipper				
(only to WRUW)	13.5%		8.4%	5.3%
Regular				
(one show/week)	65.4%		66.5%	76.8%
Occasional				
(once in while)	17.3%		14.0%	9.9%
Rare				
(for a change)	3.8%		1.7%	1.3%
No answer	0%		1.1%	0.7%
Music Rating				
(1=yuck, 10=great)	8.6	8.1	8.1	8.1
Public Affairs Rating				
(1=yuck, 10=great)	6.5	7.0	7.0	7.4

Selected Comments From The Listener Survey

WRUW offers a good alternative to the "commercial" stations. I may not like all the offerings, but there is enough variety to keep me listening.

Joel Bussman
Cleveland

What really irritates me is the program descriptions in the program guide...is it really so important to include so-called descriptions that are more like wise-ass evasive expressions of disdain towards anyone who might be so uncouth as to be incapable of mind-melding with the specific programmer in question? I'm 35 years old, so a lot of the music is new to me. Do you ever play any "crunchy sanitarchical grab crass?" How about "clerdist-spin spaghetti addiction?" Sorry. I'm judging again. Please forgive me.

Blake Hanna
Cleveland

I went to school in Tucson where I was involved with the start up of a non-commercial station...KXCI [91.7 FM]. The neatest thing was being involved with people who really believed in what they wanted to do. I feel that WRUW has that same commitment.

P.S. You have the most creative IDs out of all the college stations. Keep up the good work.

Pete Kaunas
Cleveland

I like being able to get through on the phone lines for requests, questions, or ticket giveaways. It's fun to be able to be a "regular" - calling a particular show each week and chatting with the programmer. Two thumbs up for accessibility.

Kelly Wolfenson
Mayfield Village

The diversity aired on weekends (from classical to jazz to showtunes to country, blues, etc.) needs to spread to weekdays.

Seth Yellen
South Euclid

As a graduating law student at CWRU, WRUW has kept me company during some pretty wicked study sessions. Please don't succumb to mindless repetition as commercial radio has evolved into. I am an amateur musician and I love to be challenged intellectually by music. Besides, if the beat jacks my body, it's an added benefit to the listening experience.

John S. Wolanin
South Euclid

Unfortunately, I cannot receive your airwaves at work because of the computer system. The only background "noise" we get are two commercial stations: One oldies and one top ten. Ugggh! After 8 hours of torture, I listen to every program (on WRUW) during my drive home just to relax my mind. Thank you! WRUW! We need you!

Sue Barberio
Cleveland

When I moved to Cleveland from Akron in 1979, I was pleased to find a wealth of progressive, unusual music with no commercials! I switched allegiance from the commercial rock stations immediately, and have been an outspoken advocate of college radio since then. College radio is like a breath of fresh air in the polluted wasteland of radio.

Mike Delaney
Euclid

It's my honest feelings that WRUW and the College Radio Coalition (CRC) are the salvation of the local original music scene in the Cleveland area. I'm scared to think about what Cleveland's original music scene would be like without college radio. I am proud to be a supporter and a promoter of college radio. I am also very thankful that college radio is a supporter and a promoter of local original music in Cleveland!!

James P. Ciomek
Euclid

Saturdays and Sundays are vast wastelands of radio airwaves. None of the Radio Coalition stations cater to my tastes. In past years I bought more new music albums because the C.R.C. exposed me to alternative music. Have I changed my listening patterns or has the programming changed?

Richard S. Kalynchuk
Cleveland

I love to go into a franchised record store and ask for something like Meat Beat Manifesto or Einstuerzende Neubauten and have people give me strange looks and say "Never heard of it".

Kim Maslach
Chagrin Falls

The programmers should announce what they've just played a little more frequently. There have been times when I was listening in the car and

heard something I really liked, but never found out what it was because I didn't have access to a phone afterwards.

Bob Petrarca
Cleveland Hts.

The block format that WRUW presents is one of the most annoying formats I have ever heard. I feel it is a cop out. By trying to be everything to everyone, WRUW is at best mediocre in all of its shows. It is unnecessary for WRUW to duplicate formats that already exist on other non-commercial and commercial stations. Therefore, the jazz and classical programming is just a poor quality, second-class copy of stuff that is available just a short hop down the dial. The same goes for '50's and '60's oldies and urban contemporary music.

David B. Armon
Maureen Fitzpatrick
Cleveland Hts.

My wife and I love "Annie's Blues Show", but she's not on enough of the time. She's often has a stand-in or shares the program with another deejay. For us, her sardonic comments are as enjoyable as the music, so when she's not on, we don't listen.

Mark Kmetzko
Cleveland Hts.

I do not live for college radio but I do sincerely enjoy being part of Cleveland's underground audience. I would not want the entire population of Cleveland listening to college radio. Call me selfish, but the left end of the dial is reserved for a select group, it's my little secret. It's great to hear people ask me, "what are you listening to?" I have turned on countless people to college radio. Some stayed, some gladly left. Well, the hell with them, they belong in the POWER 108/HIT 92 world.

John J. Tomorowitz
Euclid

I really miss Bad DNA!

Mark A. Yahrous
Mentor

I believe that people who listen to college radio stations are of higher intelligence!

John M. Alessandro
Cleveland

My only complaints: your signal isn't the greatest out here in Brookpark and occasionally it will fade out completely, and I can't listen to WRUW on my car radio all the way to Akron. Oh yeah, ... my other big complaint ... my wife won't listen to WRUW/non-commercial radio with me too often, but I guess that's not your fault is it?

Dale J. Walter
BrookPark

What irritates me about WRUW: You put the most interesting shows on at odd hours. Do you think someone really wants to listen to the radio at 2AM when they have school/work the next day?

Jen Engel
Mayfield Hts.

Throughout high school I listened to WRUW regularly and although I really liked the station, I didn't truly appreciate WRUW until recently. When I left the Cleveland area to attend Cornell University I finally saw the light. Cornell's, and nearby Ithaca College's radio stations are the 10th level of Dante's Hell compared to you guys. I want to thank you for your dedication to alternative broadcasting over the years. Cleveland needs you as an escape from the play-acting, big-mouthed, 40-year-old teenagers that control the upper-end of the dial.

Brian Grinnell
Chesterland

Everyone should listen (and think) to Consider the Alternatives.

Ronald D. Sutton Jr.
Lakewood

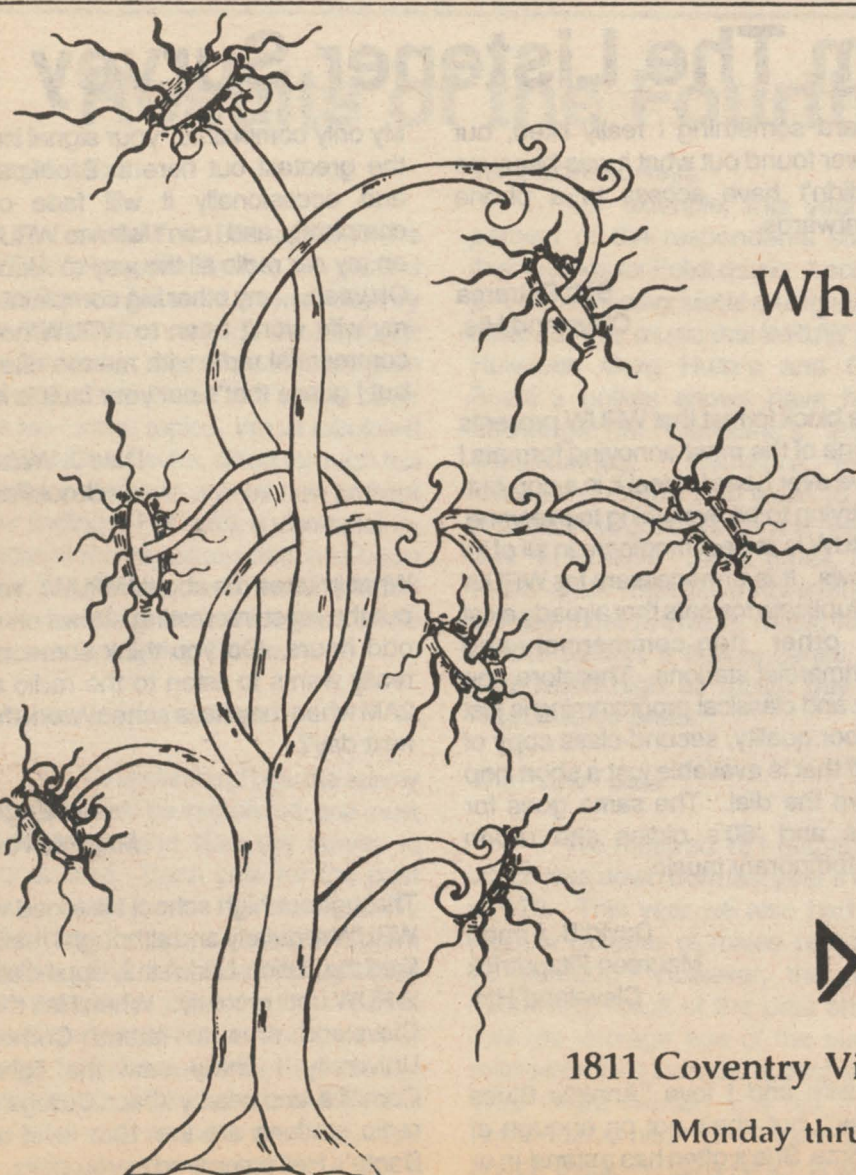
There are few sources that provide such a diverse selection as WRUW. The few months of the year that I am outside earshot are like months in a musical desert. Thanks for being there.

Denise M. Mack
University Hts.

I just wanted to tell you how much I enjoy and appreciate your programming. It's great for listening to attentively or just as background music. (As I am writing this, I just tuned in "Finnegan's Wake" folk music show) Thank you for offering such a variety of musical alternatives. And thanks for your friendliness over the phone. If you keep it up, I will have no other choice but to listen more!

Ted Lauer
Mayfield Village

(continued on page 9)



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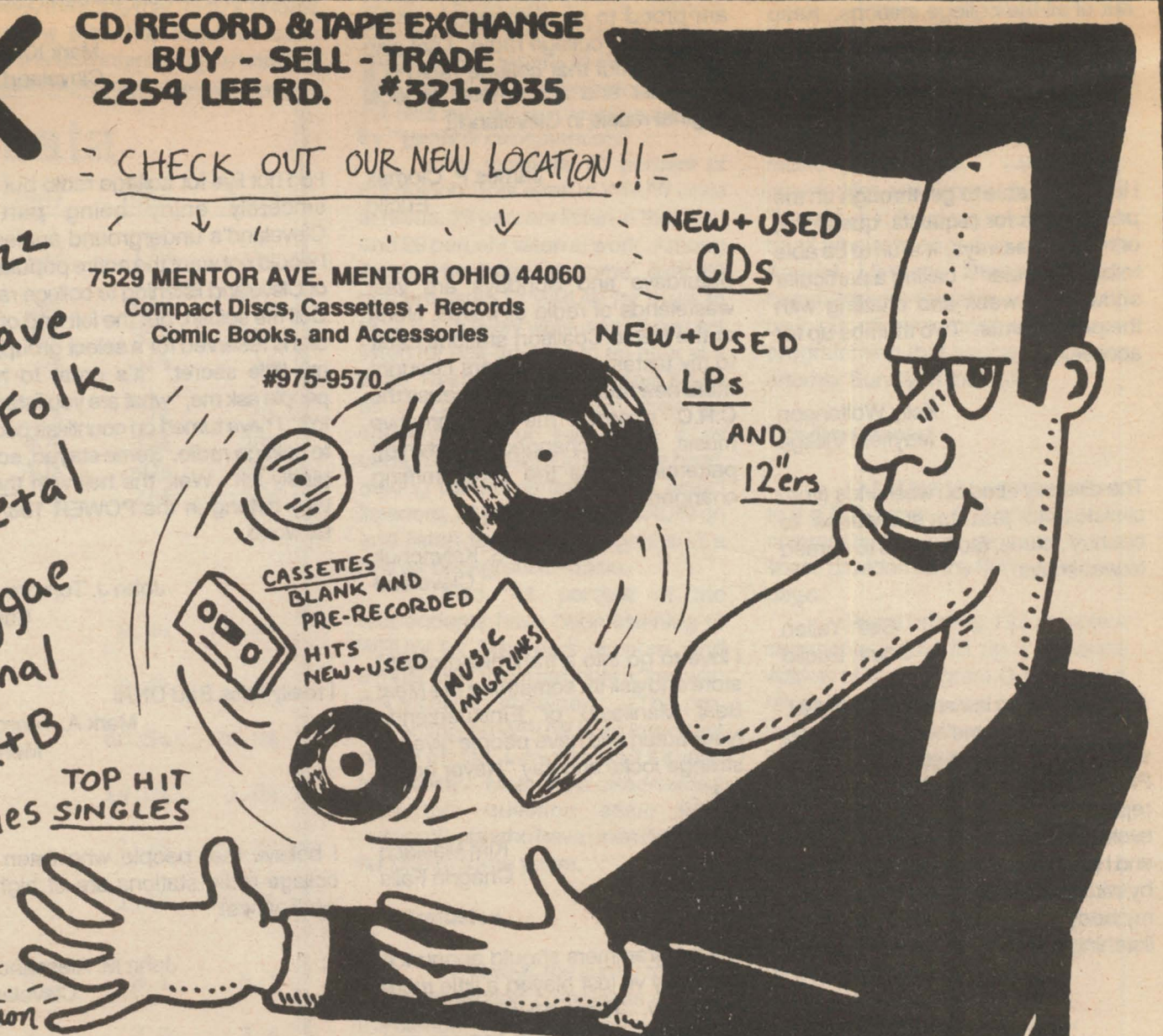
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On Diversity and New Age Music

Dave Martin

One thing you will hear many times on college radio is that it is diverse. It is true. College radio transcends the bounds of commercial radio and offers almost limitless opportunity to hear virtually anything you want to hear in music. Often, new listeners do not realize the great number of competent and unique bands and individual artists that exist. I would venture to guess that there are some veteran college radio listeners out there who do not take full advantage of the opportunities college radio offers: opportunities to hear more of what they want to hear—something new, something different, something good.

A catalyst in helping musicians meet the demand for new and different material is the synthesizer. These electronic keyboards, especially with the advent of samplers, make virtually any sound or combination of sounds possible! Musicians also now routinely utilize computers to help create their music. Area-based musician Scott Bruder referred to his synthesizer as his "sound palette" as he demonstrated a small amount of what can be done on a synthesizer during a recent concert. Just as an artist can create almost any color on his or her palette when painting, a musician can do the same with sounds from a synthesizer.

It is refreshing to me to see new age artists, as well as other musicians, use these newly created sounds, infinitely varied in their dimensions, to weave original new music. The variation has gotten so diverse that it has muddled the boundaries between categories of music. Not that I mind. Music is so creative that it should not be hemmed in by artificial boundaries called "rock," "jazz," or "new age." The question "What is new age music?" can generate much conversation. Indeed, many so called "new age" artists scoff at the term and insist that others do not hem them in by using it to describe their music.

On the other hand, if you have never heard of Mark Dwane (another area-based musician) and you ask what type of music he plays, you have got to say something. So, what do you call it? If you have heard of my radio show, "Rainbow Soup," you know I have played a lot of Mark Dwane's music. I think his music is fantastic, but I am not sure I would call it "new age" with any certainty. It is not even performed using synthesizers but on midi guitar, although it sounds like synthesizers.

There are a multitude of new artists, along with more experience artists that have changed their playing style, who perform great music which defies categorization. It is incredible what some artists are doing. Bernie Krause

and Human Remains sampled various animal sounds and wove them into an amazing new CD. Some of the music is serious and some is not so serious, but talk about innovation! And you can hear it all on WRUW-FM if you will simply tune us in. You can make a request and actually hear it within a short amount of time. Whatever you do, pass the word about college radio. Let not only yourself, but others,

enjoy the diversity of new age music and whatever else you want to hear, but cannot hear elsewhere.

I believe listeners will continue to want to hear pioneer musicians who are stretching the bounds of music. Sure, some of it is not for everybody, but with patience the potential for hearing music that will blow you away still must be highest on college radio.

We will play music no one else will touch. Pioneering music is for pioneering listeners. If this world is heading into a new age, let the music go along with it. The world in general is getting so diverse, it is no wonder music is doing the same. What do you think? Give me a call Thursday mornings 5-7: 368-2208.

Update on Indecency

(continued from page 2)

protecting children from indecent material,

•Assisting parents, who are entitled to decide whether their children should be exposed to such material,

•Assisting broadcasters, who are entitled to air such material at times of day when there is not a reasonable risk that children are in the audience, and

•Allowing adults to see and hear programming that is inappropriate for children, but that is not obscene. The Commission later clarified that it isn't trying to fulfill parents' responsibilities, but instead to assist parents in their efforts to decide what material their children will see or hear.

Q: When can we expect some official clarification of what this all means?

A: The two main questions are:

•What is indecent?

•Is there a safe harbor for indecent programming?

The first question will be answered as the Commission considers specific cases. But as we said, the Court of Appeals has already approved the general legal test we described earlier.

The second question is wide open. The Commission has asked the court to let it defend the 24-hour ban by opening an inquiry to study when young children are likely to be in broadcast audiences.

Q: What can we expect in that proceeding?

A: The Commission has clearly indicated it will try to show that there's sufficient data to support the Congressional 24-hour ban. However, broadcasters will be free to question this position and argue that the Commission's focus should be narrower: restricted to individual stations' audiences and to children under age 12.

The proceeding will take quite a while...and won't be the final statement on this difficult issue. Whatever rules the Commission adopts are certain to be challenged...and will probably end

up at the Supreme Court several years down the line. *Broadcasting and the Law* will alert you when the FCC's comment period opens, so you can participate.

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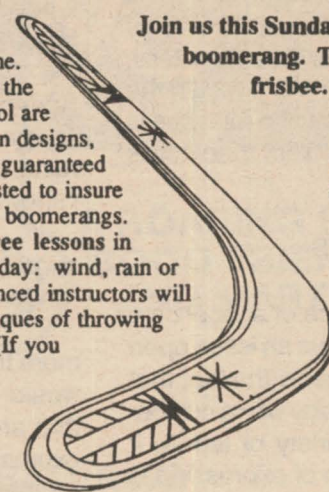
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Lessons are held every Sunday, year-round, at Wade Park Oval, behind the art museum, at University Circle, beginning at noon. We are available for demonstrations to your group or club, and tournament sponsorship.



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EAST: • Nicholls Sport, Shaker, 921-4300

• The Grange, Cleveland Heights, 321-5551
• Krotz Stamp and Coin, Richmond Mall, 461-4411

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Minimum Tonic

Don Sebian

Well, it's finally over. Now that the invisible door on the 80's has been shut, we can consider the progress of jazz over the past ten years. Was jazz devoid of all creativity? Were artists merely the pawns of the record companies or did they actually make strong, creative statements?

THE LABELS...

To begin with, there are legitimate frustrations regarding record labels and their availability. Blue Note, for instance, returned -- but not with a vengeance. Recent releases by the likes of Andrew Hill and Bennie Wallace demonstrate the willingness of labels to sign creative musicians. A problem, however, is that very few of the releases take any real chances. It is rare that they offer any ground-breaking material. At the same time, the re-issue program seems to make people happy with the greater availability of old favorites. In the year of their fiftieth anniversary, Blue Note's profile was rather disappointing.

Part of the solution may require turning to labels such as Mosaic, which earned an excellent reputation by presenting finely packaged sets of critical material from labels such as Blue Note, Black Lion, and Candid. Their recent transition to compact discs reinforces their position.

Black Saint/Soulnote really deserves to be recognized as the label of the 80's. Unfortunately, their domestic distribution tapered off in 1989. It is hoped that this label's unstable situation is headed toward a resolution. Black Saint/Soul Note's difficulties have caused a lot of frustration due to the erratic availability of such fine labels as Enja, Timeless, Moers and hat ART. As a result, the tracking down of specific releases is much more of a problem than it was ten years ago.

...AND THE ARTISTS

The influence of a label on a specific artist is always an issue open for speculation. Due to the fact that most jazz musicians play with a number of line-ups on a variety of labels, it seems that freedom of expression is simply a case of going where you can find it. Distribution and dollars may narrow the possibilities somewhat. Columbia had a couple of unusual clients in Arthur Blythe and Tim Berne at the beginning and end of the decade, respectively. Blythe releases work occasionally. He offered a few uncharacteristically lightweight lp's, as well as the usual heavyhanded stuff. Berne seems to have moved on to the JMT label after a pair of uniquely dense releases which combined reeds and strings. It will be interesting to see what kind of a relationship David Murray

has with Portrait, the CBS subsidiary.

All in all, artists created more quality music than one could keep up with. Almost all of David Murray's work, for instance, deserves merit. He gave us quartets, octets, big bands and tenor/percussion duets. He also teamed up with Randy Weston, James "Blood" Ulmer, the World Saxophone Quartet and Jack DeJohnette's Special Edition. Somehow Murray still had time to work Conjure and Kip Hanrahan's project. Do we detect a greater strength and confidence in his music than before? Well, at very least, he is more in control of his creations.

Many felt that jazz as a whole veered too much toward the mainstream in the 80's. I don't agree. Many players like Murray and Bennie Wallace, (whose records at the end of the decade became more accessible than they were at the beginning), are still putting out interesting music. They have merely altered their format.

Anyway, if your taste is more inclined toward the adventurous, both

Murray and Wallace have numerous recordings at the wilder end of the jazz spectrum. Additionally, one could turn to the work from John Carter and Bobby Bradford -- especially the five part series Roots and Folklore: Episodes in the Development of American Folk Music -- "Fields" is the strongest contribution. Steve Lacy and Mal Waldron were just about as prolific as you could want recording artists to be. Most of their releases were extremely good. Certainly all are worth attention. Dave Holland put together a great quartet with three good releases. Henry Threadgill's sextet also offered a multiple-installment recording spanning a decade of his own music.

We could not discuss the experimental jazz spectrum without mentioning Ornette Coleman, Ronald Shannon Jackson and James "Blood" Ulmer. The latter two seemed to create more chaos in the early 80's but the music still has an unrelenting blues/power jazz base. Avant-jazz would also appear to be safe with the likes of

John Zorn, Tim Berne, Wayne Horvitz and Bobby Previte who have been pursuing everything from Italian movie scores to the works of Sonny Clark.

Back to the mainstream. Art Blakey, of all people, opened the decade with one killer line-up (the best in 25 years) including Wynton Marsalis and Bobby Watson. Blakey's later line-ups, unfortunately, never achieved that stature and suffered deeply from a serious lack of innovative compositions.

A great talent (and mystery) of the 80's was John Scofield. His Grammavision releases are well-constructed, but lack the fire of his earlier Enja work. Yet, he continues to excel and provide very exciting work as a sideman. (Refer to Bennie Wallace's Blue Note dates and the screaming Timeless release where he gangs up with the Adams/Pullen Quartet-Live at Montmartre.) Hopefully the 90's will further expose this enigma.

(continued on page 19)

More Than Background Noise

David Ernst

So what is music? Suppose that I am a person that enjoys the sound of car engines. So I sit on Euclid Avenue every day and just listen to cars drive by. Am I a music lover?

In other words, how many people would risk their lives (not to mention assured embarrassment) just to hear their favorite "music"? Well, maybe this example doesn't make a whole lot of sense, but it brings up an interesting point.

Let's look at another example. Suppose I am a person who likes to sit in a car and listen to the sound of raindrops falling on the roof. Now, am I showing a love of music?

"Well, how can you consider raindrops music? I mean, they're just random sounds!"

So this is the question. Is music more than just sound? Many people would argue 'yes'. There are those that argue that music is sound that expresses something or moves the listener in some way. But what does this mean? A song by a house band may very well give me the urge to get up and dance. So I guess it is music, which is obviously the case. But it seems almost as obvious that if I was sitting in a car as described above, I would find the sound of the raindrops relaxing. So then, the raindrops "moved" me. The raindrops, then, would be music.

A lot of people have a certain dislike of "classical" music because they think that it is music written by "stuffshirts" for rich people to go hear. Still others find it too predictable or all

too similar or just plain boring. This is all very sad. In reference to "classical" music being designed for the upper class, there is an abundance of great "classical" music that the average "classical" "music" "lover" simply can't stand (or understand). "Too Loud", "Too dissonant", "Too complicated", "Too noisy", "Like traffic sounds", "Just crash boom bang", "The worst thing I've ever heard" are all comments that I have overheard after performances of some of the most exciting music I've ever heard. Too many people have been brought up to believe that all music should have certain qualities and when a piece doesn't follow these traditions, it's bad music. So sad. It's not even their own fault. The world, through commercials, movies, TV, elevators, and background music has poisoned our ears. How often do we just sit and enjoy the music that we're listening to? I think that everyone has probably turned on some music at some point in their lives and realized a half hour later that they weren't listening to it. We, in general, have collectively developed an ability to ignore what hits our ears unless it's terribly dramatic.

What do you hear right now? A radio, maybe? A person singing a song with a guitar and a bass and drums, perhaps? Listen closer. Is there more? Is there less? Have you actually ever heard anything like that before? What pattern is the drummer playing? What about things other than the radio? Is there a fan going in the "background"? Can you hear cars? Birds? People? Listen closer. What about your own body. Try to move without making a sound. You just can't.

What is silence like? Have you ever experienced true silence? If you quickly answered 'yes' then let me ask you this: were you holding your breath? In a very quiet room can't you hear yourself breathe? If you still say yes, then let me ask you this: Did you actually listen as hard as you could? One of the greatest musical minds of all time, John Cage, once went on a quest to experience true silence. His search took him to a music studio specifically designed to be silent. He entered the "anechoic" chamber and listened. When he came out, he told the operator of the studio that he still heard two distinct pitches: one quite low and one very high. The operator explained to him that the low sound was the sound of blood moving through his body and the high sound was the sound of his central nervous system working.

"Well, that's all very interesting, but who really cares?"

The point of the story is that hardly anyone ever listens to the sounds that are all around them. We sometimes (still too rarely) stop to look at things but we practically never stop to listen, which can be just as exciting if not more so. Enjoy the natural sounds of nature. Enjoy the sounds of human invention. I rarely find myself in a place when I cannot hear at least three or four sounds, and the way they lay atop one another is truly beautiful. The "Harmony of the Universe."

More Survey Comments

(continued from page 5)

Your programming has gotten too tight. You used to mix up your modern stuff a lot more. By this I mean, it seems that your DJ's could be a bit more open in mixing different formats together. It used to be that on a modern music show you could hear a punk band, then something else altogether, and it all really came together and was cool. It seemed that the programmers knew what would work together better a few years back. Now if a programmer likes garage bands, that's all you hear for two hours. This can get to be very dull. Don't get me wrong, I still like you guys, and habit has me going to your station first whenever I turn on the radio. It's just that I find I'm turning you off more lately than leaving you on.

Roberta Haverly
Lakewood

Living out here in Painesville, I am probably on the outer limits of your transmitter's capabilities, but it is good to have you there. You and the other college radio stations are a genuine alternative to all the mindless trash at the upper portion of the dial.

Bruce Newell
Painesville

Studio-A-Rama should seek to present a more diverse bill as far as genre of music. I would love to see a bluegrass deal up there, or blues, maybe folk. (I would hate a reggae set, but many others would love it, and that's what diversity's all about)...Even a funk band or a rap "posse". The point is, a whole day of mostly guitar oriented garage bands, however interesting individually, gets quite tedious and I find myself wanting to wander over to the Chinese restaurant for some Kung-Pao chicken. Plus, it seems to relay the message that this independent rock thing is where it's at, and that other musics don't go over well live, or something like that. Being personally involved in that whole scene has made me loathe it all the more, and I don't think it should be forced upon people. I know you're not forcing it, the event is free, and quite an undertaking. But maybe you should make it more of a cornucopia of all music to represent the station and its many different shows.

Doug Gillard
Cleveland

WRUW is a wonderful mix of the eclectic and the creative. I enjoy every minute I spend listening. WRUW is the reason people switched from AM to FM in the first place.

J. Kodramaz
Willowick

One thing I would like to say about the programming is that for me it's almost too diverse. I'd like to hear a little less of the "broad spectrum". That's just my selfish thoughts speaking. Other folks may be so grateful for a particular "diverse" show. I'm going to miss WRUW when I move to Chicago in June. My bumper sticker will remain on my car as a reminder. I'm sure there are other WRUW stickers on cars in the Chi-town city.

Denise Delvalle
Cleveland Heights

What I like best about you is that music selections are announced in a normal conversational voice. However, I hate it when you don't announce your tunes for a long stretch of time. I would like to hear a complete reference clearly pronounced before and after each selection.

Edward Makovos
Mayfield Village

I think an important point is that singling one college radio station as an asset to the community is incorrect. But as a member of several stations, it provides its listeners with a broad range of music and programs at a time suited to its listeners.

Bob Ventura
Euclid

If you went off the air, I would stop listening to the radio, just like I stopped watching TV -- Nothing is interesting, but WRUW is. (Except for the 6 o'clock news, but that tends to be depressing. WRUW is just so joyous!) Keep up the great music everybody!

Krystyna Roark
Mentor

I don't listen to the radio much. Instead, I usually listen to my own tapes and CD's. When I do put on the radio I only listen to college stations and, between the 3 or 4 of them, I can usually find something I really like at any given time. I try to make a conscious effort to search out the different reggae and folk shows since I can't usually hear it anywhere else. Just by listening to various folk shows I've found out about lots of artists I'd never heard of before and then went out and bought the CD's or albums. All I can say is that I enjoy listening to WRUW very much and to let you know to keep up the good work!

Jolie Trudick
Cleveland Heights

Thanks for the diverse music and the great programs. I'll never switch back to commercial radio. Thanks!

Wendy Pinter
Euclid

IT'S GREAT! CELEBRATE BARKING SPIDER TAVERN

SEND NO MONEY YOU NEED IT

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SAT. 4 PM - 1 AM
SUN. 4 PM - Midnight
MON. 4 PM - 1 AM

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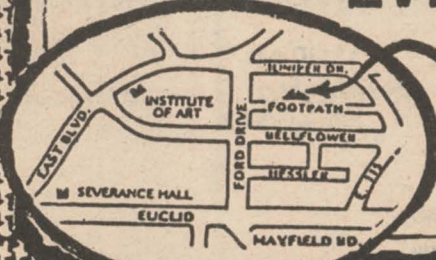
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EVERY SUNDAY - VARIETY NIGHT

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NO FOOLIN'



SPRING PROGRAM DESCRIPTIONS

SUNDAY

2:00 am

Relatively Relevant

Stanley Shmia

Punk, politics, safe sex, socialism, peace, work, freedom, new wave, new music, progressive, retro-active, anarchy, fallacy, love, thought. ALL THINGS ARE INTER-CONNECTED.

4:00 am

Magnetic Mix-Up

Marla

6:00 am

The Emmet Frazier Show

James Lamar

For endless aural stimulation. Includes scraps of speech, poetry, interesting ideas and plenty of room for your input. WARNING: I will play opera, hillbilly, punk, techno, noise, etc.: Some things you may not like-It's a little like life, huh? AIM FOR WAKEFULNESS.

8:00 am

Unsatisfied Appetite

Kevin Brisson

10:00 am

Untimely Ripped

Marty Gulaian

12:00 pm

Sunday Matinee

David Caban

Two hours of glitter, razzle-dazzle, tap dancing, and soundtracks. A different overture, plus an "intermission". It's the only way to go to the theater without leaving home. Listen for specials!

2:00 pm

White Boys Lost in the Blues

Chuck & Eric

Blues from the Mississippi Delta to Chicago's West Side. New blues, old blues, all kinds of blues.

5:00 pm

Bald Chicks in Bikinis

Vicki Korosi

The continuing saga of...

7:00 pm

Definitely Downtown

Don Sebian

Jazz for early Sunday evening, featuring bebop, hard bop, and post bop, along with tangential excursions into blues, big band, and avant-garde.

9:00 pm

There's a Riot Going On!

John M.

Revolutionary Black music for the masses. Seize the chance to hear powerful Black music ranging from the late 50's and early 60's to the present. This show is for people who refuse to lose!

11:00 pm

Ken Nordine

Sit back, close your eyes and examine consciousness from a different perspective. Train-of-thought meanderings on everything from clocks and colors to silk acetate socks and electromagnetic waves. Don't be afraid. It's your old pal Ken.

11:30 pm

The Two-Brained Stegosaurus Drive-In

Randy Woodling

Wouldn't it be nice if all the commercial FM stations in America weren't told exactly what to play by consulting companies in New York and L.A.? This show is an anti-emetic for classic rock. Enjoy it while it lasts.

MONDAY

2:00 am

Pieces of Lint

Dan Thompson

An obscure audio artist once said, "Some people think music is about liking. I like music about thinking." Well, I think I like music. What do you think?

5:00 am

Trespassers W

Pete Risser

Help! I'm sinking! Help! I'm Hey has anyone seen my HEY HAS ANYONE...I SAID HAS ANYONE Spiders over there See 'em? In the HAS ANYONE (help!) HAS no no, the... over there LOOK HAS ANYONE SEEN MY No, now they Can someone HELP ME? HEY! HAS please?!

7:00 am

1001 Screaming Bananas

JAR

Enough good music to make your Bananas Scream. (And keep 'em screaming for more!)

9:00 am

Polka Changed My Life Today

Gary Rozak

Mostly Chicago style polka music with a mix of other polka styles, Tex Mex, Cajun 2-Steps, Celtic Jigs, and all fast folk dance music.

11:30 am

Something Classical

Paul Masline

Classical Music from Bach to Bloch and everything in-between.

2:00 pm

Scratch Your Brain

Melissa Pollack

AAIGHH! AAAAIIIIIGGHHH! Scratch Your Brain returns broadcasting the best of thrash, mosh, hardcore, metal, punk, industrial, rap, and just plain noise. Local music, as well as interviews with bands will be a staple. This show thrives on requests --so call!

5:00 pm

Cool Tunes For Cornbiters

April Swiecone

Bebop, Rebop, Oobop-Shbam (mostly Shbam).

7:30 pm

Annie's Blues Show

Annie

Nothing but the blues.

10:00 pm

Relative Theories

Jerry Szoka

Tune in for new age space music.

11:00 pm

Naugahyde Reality

Dennis Sichner

The best of straight-ahead, bebop and mainstream jazz with temporary excursions into jazz fusion.

TUESDAY

2:00 am

Maximum Time Aloft

Terry Hughes

Riding the turbulence of life.

5:00 am

Conspicuous Consumption

Kurt Koepfle

Plunder the flat open spaces. Musical tourism with artists who've ventured to the edge of the earth and lived to tell. This is world with and without the beat--listen! You can hear it rotate...

7:00 am

The quick red fox jumped over the lazy brown dog.

Kevin S./David E.

9:00 am

Ahh Blugh

Bjoern

Stanky. Painful Musics. Kill indiscriminately. Driving through disaster. Kick junk, what else? Really suck. Trippy trip. Mostly noise. Totally limp.

11:30 am

The Unknown Given

Damon Crumpler

Ignore it, it's just another reality. Random abstracts. Reserved lunacy. An anchor that's going places. Out with the in crowd. Inside insight. Accurately inexplicable. Life and death. On the Bank of Existence. Time passes and life manoeuvres. You can't have everything--where would you put it?

2:00 pm

Go Into a Closet and Suck Eggs

Ronk

5:00 pm

In Search of my Lost Soul

Cushmere

It's a chocolate thang. It's a neopolitan thang. It's a whatever thang. It's all about jumpin' aboard that big soulful train y'all... and don't you forget it!

7:30 pm

The Wax Museum

Dave Brown

10:00 pm

Chuckles Without Chuck

Brian "Don't Call Me Chuck" Davis Henny Youngman, Redd Foxx, Emo, Carlin, Cosby, Tomlin, Dennis Miller, Robin Williams, Paula Poundstone, Bob Harris, Monty Python, National Lampoon, Bob Newhart, Garry Shandling, Louie Anderson, Steven Wright, Whoopi Goldberg, and many more all on one show. A show with everyone but Chuck. A full spectrum of standup comedy, novelty tunes, and local comedians recorded live. Remember we have to play unfunny comedy so that you will recognize the funny stuff.

11:00 pm

Death Race 2000

Joe Banks

New Music that makes the "Scene Breakout" look like roadkill, hosted by someone who knows what he's talking about. Rock 'n' Roll for the end of the century.

WEDNESDAY

2:00 am

And Now For Something Completely Different

Allen Rowand

Guitar oriented music, with a side order of insanity. Occasional trips to the twilight zone and theme shows featuring subjects of little consequence.

5:00 am

Contents Under Pressure

Barbara Peterson

Letting the intense, sometimes tormented, souls of jazz infiltrate you.

7:00 am

Big Mushroom Cloud In My Backyard

Eric Meyer

A conglomeration of the best stuff, the worst stuff, and the weird stuff straight from our very own mega-humongous record library. Call up and jaw a bit.

Go figure.

9:00 am

Intensified gab.

Glenn Barth

A mixture of funky beat, modern, and any other awakening music to shake you through the morning.

11:30 am

This Is

Larry Collins

(continued on page 12)

SPRING 90 WRUW - FM 91.1 368-2208

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
2	Stanley Shmia Relatively Relevant	Dan Thompson	Terry Hughes	Allen Rowand	Ian	Black Scorpio	Neal	2
3	Punk/Progressive	Pieces of Lint	Maximum Time Aloft	Something Completely Different	Derwin's Revenge	The Black Scorpio Show	Dare Waves	3
4	Marla Magnetic Mix-Up	Fuzzy	No seat belts allowed	Guitar Laden Insanity	Funk/Rap/Hip-Hop	Reggae		4
5	Dance/Industrial/House	Pete Risser Trespassers W	Kurt Koepfle Conspicuous Consumption	Barbara Peterson Contents Under Pressure	Dave Martin Rainbow Soup	James DiBenedetto The New Adventures Of Satan's Evil Twin	Night-Time Music	5
6	James Lamar The Emmet Frazier Show	Sure, Whatever	Indulgent	Jazzish	Delicious	This 'N' That	Wade	6
7	Fast & Bulbous	JAR 1001 Screaming Bananas	Kevin S./David E. The quick red fox jumped over the lazy brown dog.	Eric Meyer Big Mushroom Cloud In My Backyard	Tina Vrabec The Show Must Go On!	David Ernst Music Of Changes	diversified, inc.	7
8	Kevin Brisson Unsatisfied Appetite	Progressive	Record Library A-Z	Format? What format?	Showtunes	Atonal		8
9	Rock	Gary Rozak Polka Changed My Life Today	Bjoern Ahh Blugh	Glenn Barth intensified gab.	neB The Eristic Illusion	Frank Vento Twist And Crawl	Freeform	9
10	Marty Gulaian Untimely Ripped	Polkas et al	Skunk Rock	Freeform	Schmorblegleebitz	Freeform	Finnegan's Wake	10
11	Fuzzy	PA Potpourri	Cambridge Forum	Voices of Our World	Bumbly Pool	Science Magazine	Cousin Jimmie Wilson	11
N	David Caban Sunday Matinee	Paul Masline Something Classical	Damon The Unknown Given	Larry Collins This Is	John Hall Paisley Mohawks	Julia Cote Wake Up Or Die Right	Roll Away the Dew	N
1	Musicals	Classical	Knew	Everything	Psychotic	Megalomaniacal	Country/Folk	1
2	Chuck and Eric	Melissa Pollack	RonK	Prince	Ben Taggart The Ice Weasel Cometh!	Gretchen Melgs	Live From Cleveland	2
3	White Boys Lost in the Blues	Scratch Your Brain	Go Into A Closet & Suck Eggs	Straight To The Head	Format Of The Week	The Deep Blue Ebb	Rich Lowe Night Of The Living Dread	3
4	Blue	Thrash	Squirmy Phlegm	Reggae 'I Just Love It'	Catherine Butler At The Mercy Of Events	Yummy	Reggae	4
5	Vicki Korosl Bald Chicks In Bikinis	April SwieconeK Cool Tunes For Cornbiters	Cushmere In Search Of My Lost Soul	Martin Drabik N	Misc. Musics	Diana Plumer Lost In Syntax	Scott Larson That's How I Escaped My Certain Fate	5
6	- new releases -	Nasty Jazz	Race Music	What? Where?	The Greg Holtz Show	Listen To My Show	Psychotronic	6
7	Don Sebian Definitely Downtown	Just Chillin'	Consider Alternatives	GayWaves	Georgetown U. Forum	Dreams of Rio	Harold Henderson	7
8	Jazz	Annie Annie's Blues Show	Dave Brown The Wax Museum	Sue Jaconetta Nuclear Ecstasy	The Cuzins When The Roses Bloom Again	Joe Riznar Your Favorite Rebellion	Lost In Thought and Tobacco	8
9	John Meadows There's A Riot Goin On!	Nothing But The Blues	50's & 60's R&B/R&R	Nu Stuff	Country Roots & Branches	Assorted Rocks	CHEAP THRILLS	9
10	F.U.N.K.	Relative Theories	Chuckles Without Chuck	Global Taxi	Slave To The Rhythm	Jlm Szabo	Jerry Szoka Beat of the Night	10
11	Ken Nordine Randy Woodling	Dennis Sichner	Joe Banks	Rich Skellen	Jen and Dor	Down By The Cuyahoga	Hi-N-R-G	11
M	Two-Brained Stegosaurus Drive-in	Naugahyde Reality	Death Race 2000	Ferocious Melbatoast	Hallucinations of Ick	Jazz Calendar at Midnight	Bill Anderson Bird Calls	M
1	Anti-Emetic For Classic Rock	Jazz	New Musics	Late Nite Fun	Hideous	Jazz	Freeform Jazz, R&B, and International	1

SPRING PROGRAM DESCRIPTIONS

(continued from page 10)

2:00 pm

Straight To The Head

Prince

Playing the latest and greatest in reggae-soca.

5:00 pm

N

Martin Drabik

7:30 pm

Nuclear Ecstasy

Sue Jaconetta

Tune in Wednesday evenings for nu music that will send your nuclei into fits of ecstasy.

10:00 pm

Global Taxi

Join a revolving band of WRUW programmers in an hour long exploration of international folk and cultural music. Each week will have a different focus and theme.

11:00 pm

Ferocious Melbatoast

Rich Skellen

THURSDAY

2:00 am

Derwin's Revenge

Ian

5:00 am

Rainbow Soup

Dave Martin

The tastiest cuts of some hand-picked new releases mixed with a blend of 70's space rock, new age, heavenly, ethereal and uplifting sounds, with a few surprises thrown in for spice. Delicious! Even for breakfast.

7:00 am

The Show Must Go On!

Tina Vrabec

Wake up for showtunes--Better than a cup of coffee. Side effects may include: Singing and Dancing.

9:00 am

The Eristic Illusion

neB

"Reality is retroactive, retrospective, and illusory." Rather Irrelevant, don't you think?

11:30 am

Paisley Mohawks

John Hall

For the fashion punk in everyone.

2:00 pm

The Ice Weasel Cometh!

Ben Taggart

Music that will bore you silly, scare you stiff, or make you dance. See what's on today's menu!

4:00 pm

At The Mercy of Events

Catherine Butler

Leave yourself at the mercy of events and tune into this show.

6:00 pm

The Greg Holtz Show

Greg Holtz

Ethnic radio programming. Polkas, waltzes, obereks, and community news.

7:30 pm

When The Roses Bloom Again

Cuzin' Dave and Dan Wilson

Country roots and branches from all areas: old timey, bluegrass, rockabilly, Tex-Mex, Western swing, Cajun, ragtime, blues, Hawaiian, acid banjo, and crabgrass.

10:00 pm

Slave to the Rhythm

Katarina Orsanic

Dance music.

11:00 pm

Hallucinations of Ick

Jen & Dor

...it loomed up suddenly over the horizon, a monstrosity of Ick. Only the ugly and the dubiously beautiful heard them.

FRIDAY

2:00 am

The Black Scorpio Show

Black Scorpio

5:00 am

The New Adventures of Satan's Evil Twin

James DiBenedetto

7:00 am

Music of Changes

David Ernst

Classical, jazz and rock musicians redrawing the line between "music" and "noise." Sometimes loud, soft, driving, nebulous, but never a tonal center.

9:00 am

Twist and Crawl

Frank Vento

An amorphous amalgamation of rock and pop, blues, funk and other variations and mutations of the same, with an emphasis on the latest releases. All in an attempt to answer the musical question "are we really Happy or are we just pretending?"

11:30 am

Wake Up or Die Right

Julia Cote

Git off yer butt to the nasty new ear wax. The loud and grungy, obnoxious and grungy.

2:00 pm

The Deep Blue Ebb

Gretchen Meigs

A tasty smattering of alternative rock with an occasional side of progressive dance music. Perfect for health conscious or low budget dieters. No preservatives or artificial flavors. yummy.

5:00 pm

N

Martin J. Drabik

A look at alternative/ progressive musics from ancient to modern times. Emphasis on Cage, Art Zoyd, Mnemonists, and related topics. The rise of industrial from TG to Whitehouse. Areas of special interest will be accommodated, as time permits.

7:30 pm

Your Favorite Rebellion

Joe Riznar

Now in its 9th year, this program delivers hits and misses from the 1950's to this past week. You'll hear plenty of twangy guitars, cheesy organs, clanging percussion, modern electronics, and kids singing their hearts out. Special theme shows when the mood strikes.

10:00 pm

Down by the Cuyahoga

Jim Szabo

"Jazz releases stronger animal passions; it affects the brain through the sense of hearing, giving the same results of whiskey... It has the same effect as a drug, and one may become addicted to its use. The more you hear it, the more you desire its stimulation."

-Dr. Elliot Rawlings, 1923

SATURDAY

2:00 am

Dare Waves

Neal

What does night-time music mean to you? To Neal it's a ghoulish mixture of modern, electronic, industrial, and avant-garde, with a dash of power pop, coagulating into a bubbling potion of strange sonic brew.

6:00 am

diversified, Inc.

Wade

A kaleidoscope of types and sounds of music, new and old, constantly searching for something interesting and different. Folk-based freeform ranging through blues, rock, jazz, country, R&B, international, avant-garde, etc.

10:00 am

Finnegan's Wake

A full hour of Irish and Scottish folk music produced and hosted by John Zeitler.

11:00 am

Roll Away The Dew

Cousin Jimmie Wilson & Gretchen

They do a show featuring both contemporary and traditional folk music, also mixing in some country and bluegrass music, and occasionally reaching back to the early days of country music.

2:00 pm

Live From Cleveland

Live music either direct from WRUW's studios or prerecorded elsewhere. All types of live music. Tune in and experience it live!

3:00 pm

Night of the Living Dread

Rich Lowe

Strictly reggae music.

5:00 pm

That's How I Escaped My Certain Fate

Scott Larson

A random mix of picking, strumming, jamming, clanging, crashing and other forms of acoustic and electronic sound.

"When I got off the plane...I spotted a newspaper headline and my stomach turned...James Dean would never get those bongo lessons from me now."

- Mel Torme

7:00 pm

Lost In Thought and Tobacco

Harold Henderson

I really hate these cutesy program descriptions.

9:00 pm

Beat of the Night

Jerry Szoka

Tune in to Cleveland's only Hi-N-R-G club style show. Muzik U can dance to!

11:00 pm

Bird Calls

Bill Anderson

Jazz, Rhythm and Blues, and International music.

WRUW Public Affairs: Radio Worth Listening To

David Caban

How did the media comply with the Reagan "teflon coating"?

If Gorbachev fails, what next?

How do the housing problems in Kenya affect me in America?

What other "good" things does General Electric bring to life that make consumers want to boycott their products?

The answers to questions like these will not be seen on the local television news. They won't be found in the local newspapers. And they won't really be covered in national news magazines.

The answers are "unpopular", sometimes frightening and too indepth for coverage in a two minute news module or six-inch print column. They require the kind of investigation that isn't censored by advertisers or politicians, and that's not restricted by time.

The answers to questions like these can be heard, and are available on WRUW every weekday at 11 am and 7 pm. These morning and evening time slots in the station's programming are reserved for "Public Affairs" shows, or to be more specific, "informational and specialized entertainment programs." The informational programs come in the form of lectures, single topic news specials, and live interview programs. The specialized entertainment programs include a modern radio drama series and WRUW's own children's show.

Many of the programs are made available to WRUW from national radio program clearinghouses like the Longhorn Radio Network in Austin, Texas and the Pacifica Program Service in North Hollywood, California. Others are independently distributed by the individual program producers while some are produced locally by WRUW staff members.

The task of deciding what programs to air and when to air them belongs to WRUW's Public Affairs Director. All year, the PA Director receives catalogs and other printed literature on available programs. Then, when WRUW changes its program schedule for the Spring, Fall or Summer, the director must decide on a schedule of shows that will educate and entertain the audience in the most effective way possible.

The purpose of providing such programming is to fulfill part of WRUW's primary purpose: "to provide information and entertainment not generally made available on the commercial media..." Furthermore, we at WRUW believe that radio is worth listening to for more than music.

So for an update on today's current news headlines, check conventional sources of news. But to get the news behind the current headlines, devote a half-hour to WRUW-FM 91.1 at either 11 am or 7 pm, every weekday.

PROGRAM LISTINGS

Public Affairs Potpourri
Mondays, 11 am

January 22 - March 5: "Adventure Theater: The Case of the Masked Nun." Radio drama produced and performed by Cleveland Mike Ryan.
March 12 - May 7: "Equal Rights under Law: Desegregation in America", a series concentrating on the period from Plessy vs. Ferguson in 1876 to the death of Dr. Martin Luther King, Jr. and examining the end of de jure segregation and the fight for full citizenship. Produced by Radio America, Washington, D.C.

Just Chillin'
Mondays, 7 pm

Presented live from WRUW, Just Chillin' is a call-in talk show presenting interviews with local Cleveland professionals on a variety of teen-related health and social related topics. Past topics have included treatments of sport injuries, private vs. public education, fighting drugs in the community, and aspects of teenage love. Produced by the Cleveland Health Department.

Cambridge Forum
Tuesdays, 11 am

An excellent sampling of America's top leaders and educators speaking out on world problems in environment, politics, economics, and defense. Usually taking historical contexts and presenting hypothetical scenarios for the future. Produced by the Social Responsibility Committee of the first Parish in Cambridge, MA. Cassette copies of programs are available from Cambridge Forum, 3 Church Street, Cambridge, MA 02138.

Consider the Alternatives
Tuesdays, 7 pm

An award-winning, thought-provoking weekly radio magazine. Offers fresh perspectives on the U.S.'s roles in Central America and in Europe (both at important crossroads), and on our choices at home on issues like military spending, the economy, housing, and homelessness. Well produced, insightful, and informative. Write to CTA at 5808 Green Street, Philadelphia, PA 19144.

Voices of Our World
Wednesdays, 11 am

Produced by the Maryknoll Missioners. This program presents news from Zimbabwe, Nicaragua, the Philippines, and 27 other Third World countries. The program provides firsthand, accurate interviews with the people who live and work in those countries and reveals how Third World problems increasingly impact the lives of Americans. Maryknoll Media Relations, Maryknoll, NY 10545.

GayWaves
Wednesdays, 7 pm

Produced by local community volunteers, GayWaves presents news and information pertinent to Cleveland's lesbian and gay communities. Provides updates on AIDS and homophobia, a weekly listing of TV programs presenting gay issues, and a community calendar of gay events and services. Write to WRUW, Box 100.

Bumbly Pool
Thursdays, 11 am

Produced at WRUW, this is a program of children's stories and music to enlighten children of all ages.

Georgetown University Forum
Thursdays, 7 pm

Produced in Washington, D.C., this series offers the latest information about healthy living and shares views on child development, aging, and provides insights to the seasons of life.

BBC Science Magazine
Fridays, 11 am

Produced by the British Broadcasting Corporation, the Science Magazine features interviews from the world of science about new discoveries, developments in original research and about the personalities and politics of science. Presented as separate science news "modules."

Dreams of Rio
Fridays, 7 pm

Jack Flanders is back in a new radio adventure serial, "Dreams of Rio," a 13-week romp through the jungles and cities of Brazil where Flanders faces intrigue, mayhem, and murder on the Amazon. Created by Tom Lopez, producer of the "Ruby" Series, this thrilling radio saga features outlandish characters in impossible situations, all underscored by the haunting sounds and music of Brazil. ZBS Foundation, RR#1, Box 1201, Fort Edward, NY 12828.

high tide **rock bottom**

Crystals and crystal jewelry, Tarot cards,

wizards and dragons,

plus our usual selection of zany gifts and kaleidoscopes!

1824 Coventry Rd., Cleveland Hts., Oh. 44118
(216) 321-8500

**Happy
23rd
Birthday
WRUW!**

**Monday,
February 26,
1990**

Staff Top 10 Lists of 1989 and the 1980's - I



Diana Plumer

1. Lavern Baker - *Lavern Baker Sings Bessie Smith*
2. Thelouious Monster - *Stormy Weather*
3. Michael C. Ford - *Motel Cafe*
4. Woodpecker - *No Factory Town*
5. Death of Samantha - *Where the Women wear Glory and the Men wear Pants*
6. Ed Haynes - *Ed Haynes sings Ed Haynes*
7. Nat Reese - *Just a Dream*
8. Junior Wells - *It's My Life Baby*
9. Jules Shear - *The Third Party*
10. When People Were Shorter and Lived Near Water - *"Bobby"*

Cousin Jimmie Wilson

1. Nitty Gritty Dirt Band - *Will the Circle Be Unbroken*
2. Strength in Numbers - *The Telluride Sessions*
3. Nanci Griffith - *Storms*
4. Jesse Winchester - *Humour Me*
5. Cathy Fink and Marcy Marxer - *Cathy Fink and Marcie Marxer*
6. Alison Krauss and Union Station - *Two Highways*
7. Mary Chapin Carpenter - *State of the Heart*
8. Suzy Bogguss - *Somewhere Between*
9. New Grass Revival - *Friday night in America*
10. Hillbilly Music...Thank God! - *Volume 1*

Stanley Shmla

1. Lard - *The Power of Lard*
2. Pixies - *Surfer Rosa*
3. Ministry - *The Mind is a Terrible Thing to Taste*
4. Mighty Lemon Drops - *Laughter*
5. Ramones - *Brain Drain*
6. Violent Femme - *3*
7. Throwing Muses - *Hunkpappa*
8. Jams - *The History of the Jams*
9. Camper Van Beethoven - *Key Lime Pie*
10. Lemonheads - *Lick*

Julia Cote

1. Nirvana - *Bleach*
2. Underdog - *The Vanishing Point*
3. Primus - *Suck On This*
4. Beastie Boys - *Paul's Boutique*
5. The Buck Pets - *The Buck Pets*
6. Goo Goo Dolls - *"Jed"*
7. Red Hot Chili Peppers - *Mother's Milk*
8. Laughing Hyenas - *You Can't Pray a Lie*
9. 24-7 Spyz - *Harder Than You*

10. Mary My Hope - *Museum*

Ben Winter

1. Bevis Frond - *Inner Marshland*
2. Bevis Frond - *Auntie Winnie Album*
3. Zeppi Vingt-Doigts - *Social Behaviors*
4. Camper van Beethoven - *Key Lime Pie*
5. Hawkwind - *Xenon Codex*
6. Celestial Navigations - *Celestial Navigations*
7. Lyrics by Ernst Noyes Brookings
8. Maureen Tucker - *Life in Exile After Abdication*
9. Syd Barrett - *Opel*
10. Roger Miller - *Win! Instantly!*

RonK

1. Negativland - *Helter Stupid*
2. Pop Will Eat Itself - *This is the Day, This is the Hour, This is This*
3. Various - *Like a Girl, I want You to Keep Coming*
4. Lydia Lunch - *Oral Fixation*
5. Einsturzende Neubauten - *Haus der Luge*
6. Camper van Beethoven - *Key Lime Pie*
7. Swinging Erudites - *Pretentious Crapola*
8. Ciccone Youth - *Whitey Album*
9. Journey broke up in 1989, a must for any top ten list
10. Bitch Magnet - *Umber*

RonK's top ten albums of the 1980's (In the order they occurred to me)

- REM - *Chronic Town*
 Echo and the Bunnymen - *Ocean Rain*
 Negativland - *Escape From Noise*
 Butthole Surfers - *Hairway to Steven*
 Rapeman - *2 Nuns and a Pack Mule*
 Sonic Youth - *EVOL*
 Einsturzende Neubauten - *Drawings of O.T.*
 Joy Division - *Closer*
 Cure - *Pornography*
 U2 - *Boy*

Dave Martin

1. Mark Dwane - *The Monuments of Mars: The Music*
2. Jonn Serrie - *Flightpath*
3. Davol - *Mystic Waters*

WRUW programmers were asked to submit a listing of their ten favorite releases of 1989 and of the 1980's. Reprinted here on pages 14 through 18, the lists provide insight into the programmers' individual tastes and preferences. Enjoy!



4. Cusco - *Mystic Island*
5. Patrick O'Hearn - *Eldorado*
6. John Higham - *Sierra Crossing*
7. Celestial Navigations - *Celestial Navigations*
8. Yello - *Flag*
9. Daniel Lanois - *Acadie*
10. Don Robertson - *Castles in the Sun*

Dave Martin's best of the 1980's

1. Mark Dwane - *The Monuments of Mars, the Music*
2. Wavestar - *Wavestar*
3. Jon & Vangelis - *The Best of Jon & Vangelis*
4. Thomas Dolby - *The Golden Age of Wireless*
5. Jonn Serrie - *Flightpath*
6. Richard Burmer - *On the Third Extreme*
7. Electric Light Orchestra - *Time*
8. Chris Spheeris - *Desires of the Heart*
9. Richard Burmer - *Bhakti Point*
10. Trek with Quintronic - *Landing*

David Ernst (In no particular order)

- Various Artists - *Cultures Electronique (vol. 2 & 3)*
 Zeppi Vingt-Doigts - *Social Behaviors*
 Sound Cage - *Sound Cage*
 Somei Satoh - *Mantris/Stabat Mater*
 Various Artists - *Exquisite Corpses from the Bunker*
 John Luther Adams - *Forest without Leaves*
 Roxbury Chamber Players
 Cecil Taylor Unit - *Live in Vienna*

Staff Top 10 Lists of 1989 and the 1980's - III

8. From the Eerie Shore - *Local Compilation CD*
9. Peter Gabriel - *Passion*
10. Pere Ubu - *Cloudland CD*

Gary Rozak

1. Polka Country Musicians - *Fiddlin' Man*
2. Dynatoners - *Power of Ten*
3. Henry and the Versa Jays - *Presenting Three Generations*
4. Toledo Polka Motion - *TGIF*
5. Jimmy Sturr - *All My Love For You*
6. John Fritzier - *Dutch Hop Favorites, Old and New*
7. Eddie Blazonczyk - *Good Ole Days*
8. Chi Town Express - *Chi Town Style*
9. Sounds - *Alive*
10. Haller & Ostanek - *International Festival*

Rozak's best of the 1980's

1. Dynatoners - *Live Wire*
2. Eddie Blazonczyk - *Another Polka Celebration*
3. Jimmy Sturr - *I Remember Warsaw*
4. Happy Louie - *Polkarisma*
5. Windy City Brass - *WCB IV*
6. Mrozinski Brothers - *In Session*
7. Polka Family - *All in a Day's Work*
8. Stas Bulunda - *Let's Have a Party*
9. Sunshine & Scrubby - *Polka Life*
10. Sounds - *Sounds Like Old Times*

Francis and Tammy (1980's)

1. New Order - *Substance*
2. Ministry - *Land of Rape and Honey*
3. Smiths - *Queen is Dead/Meat is Murder*
4. Skinny Puppy - *Mind: The Perpetual Intercourse*
5. Negativland - *Escape From Noise*
6. Depeche Mode - *Black Celebration*
7. Violent Femmes - *Violent Femmes*
8. Gotta Have House *Compilation*
9. Scraping Foetus - *Hole*
10. Revolting Cocks - *Big Sexy Land*

Gretchen Melgs

1. New Model Army - *Thunder & Consolation (CD version)*
2. Happy Hate Me Nots - *Out*
3. Norberts - *Mish Mish*
4. Hoodoo Gurus - *Magnum Cum Louder*
5. Controlled Bleeding - *Songs from the Grinding Wall*
6. Every Day is a Holly Day *Compilation*
7. Peter Coyle - *I'd Sacrifice 8 Orgasms with . . .*
8. Doctor Death Volume 3 *Compilation*
9. Thrashing Doves - *Trouble in the Home*
10. Screaming Paisleys - *Exit*

Rich Lowe

1. Frankie Paul - *Acid 7"*
2. Various Reoman Superpower Vol. 1
3. Gregory Isaacs - *One Man Against the World 12"*
4. Foxy Brown - *Sorry 12"*

5. Anthony Malvo & Daddy Lizaro - *Dance Floor 7"*
6. Inner Circle - *Identified*
7. Barrington Levy & Sassafrass - *Step up into Life 12"*
8. Jimmy Cliff & Josey Wales - *Pressure Botha 7"*
9. Dennis Brown & Gregory Isaacs - *No Contest*
10. Sugar Minott & Frankie Paul - *Dance Can't Nice 12"*

Rich Lowe's best of the 1980's

1. Bob Marley & the Wailers - *Confrontation*
2. Gregory Issacs - *Night Nurse*
3. Aswad - *To the Top*
4. Black Uhuru - *Chill Out*
5. Peter Tosh - *No Nuclear War*
6. Steel Pulse - *True Democracy*
7. Mighty Diamonds - *Pass the Kutchie*
8. Ijahman - *Are We a Warrior*
9. Barbara Paige - *Hear Me Now*
10. Wailing Souls - *Lay it on the Line*

Rich Lowe's best singles of the 1980's

1. Original Wailers - *Nice Time/Music Lesson*
2. Gregory Isaacs - *I Lie to You*
3. Melody Makers - *Rainy Day/Can't Be What You Want to Be*
4. Half Pints - *Greetings*
5. Carlene Davis - *With You*
6. Michigan and Smiley - *One Love Jam Down*
7. Wayne Smith - *Under Me Sleng Teng*
8. Frankie Paul - *Worries in the Dance*
9. Papa Levi - *Mi God Mi King*
10. Josey Wales - *Want No Aids*

Dan Thompson (1989 - no order)

- Fish and Roses - *We Are Happy To Serve You*

- Various - *Live at the Knitting Factory Volume II*
- Yo La Tengo - *President (EP)*
- Tall Dwarfs - *Hello Cruel World*
- Heiner Goebbels/Heiner Muller - *The Man in the Elevator*
- Mofungo - *Work*
- Zeppi-Vingt Doigts - *Social Behaviors*
- Bats - *Daddy's Highway*
- Rip Rig and Panic - *I am Cold*
- Walkabouts - *Cataract*

Dan Thompson (1980's - no order)

- The Chills - *Kaleidoscope World*
- The Scene is Now - *Total Jive*
- Various - *Dry Lungs Vol. I*
- Various - *The 20th Anniversary of the Summer of Love*
- Negativland - *Escape from Noise*
- Minor Threat - *Out of Step*
- Einsturzende Neubauten - *Halber Mensch*
- Big Black - *Bulldozer*
- Sonic Youth - *Bad Moon Rising*
- Residents - *Iskimo (December 1979)*

Don Seblan

1. Steve Lacy - *The Door*
2. Bobby Bradford/John Carter Quintet - *Comin' On*
3. David Murray - *Ming's Samba*
4. Henry Threadgill Sextet - *Rag Bush and All*
5. Benny Carter with Claude Tissendier - *Saxomania*
6. Don Pullen - *New Beginnings*
7. George Coleman - *At Yoshi's*
8. Andrew Hill - *Eternal Spirit*
9. Don Cherry - *Art Deco*
10. Kaiser & Kuriokhin - *Popular Science*

Don Seblan's best of the 1980's

1. David Murray Octet - *Home*
2. Abdullah Ibrahim - *Ekaya*

3. Tommy Flannagan - *Giant Steps*
4. Joe Henderson - *State of the Tenor Vol. 1 & 2*
5. John Carter - *Fields*
6. Art Blakey and the Jazz Messengers - *Album of the Year*
7. Pierre Dorge and the New Jungle Orchestra - *Johnny Lives*
8. Bennie Wallace - *Bordertown*
9. Jack DeJohnette's Special Edition - *Album Album*
10. George Adams/Don Pullen Quartet with John Scofield - *Live at Montmartre*
11. Dave Holland Quintet - *The Razor's Edge*
12. Ornette Coleman - *In All Languages*
13. Terence Blanchard/Donald Harrison - *Discernment*
14. Chico Freeman - *Destiny's Dance*
15. Mal Waldron/Steve Lacy - *Sempre Amore*
16. Denny Zeitlin/Charlie Haden - *Time Remembers One Time Once*
17. Stan Getz - *Voyage*
18. John Hicks Quartet - *Naima's Love Song*
19. New Air - *Live at Montreal International Jazz Festival*
20. John Zorn - *The Big Gundown*

Melissa Pollack (1989 - no order)

- 24-7 Spyz - *Harder Than You*
- Nuclear Assault - *Handle With Care*
- Murphy's Law - *Back With a Bong*
- Red Hot Chili Peppers - *Mother's Milk*
- Beastie Boys - *Paul's Boutique*
- Faith No More - *The Real Thing*
- Ministry - *The Mind is a Terrible Thing to Taste*
- Bad Brains - *Quickness*
- M.O.D. - *Gross Misconduct*



Staff Top 10 Lists of 1989 and the 1980's - IV

N.W.A. - *Straight Outta Compton*

Melissa Pollack's best of the 1980s

Motorhead - *No Remorse*
Van Halen - *Van Halen*
Iron Maiden - *Number of the Beast*
Ministry - *Twitch*
Red Hot Chili Peppers - *Uplift Mofo Party Plan*
Metallica - *Kill 'Em All*
Ramones - *End of the Century*
Buzzcocks - *Singles Going Steady*
Run D.M.C. - *Run D.M.C.*
Slayer - *Reign in Blood*

John Zeitler

Top ten Celtic albums
received in 1989

Scartaglen - *The Middle Path*
Capercaillie - *Sidewalk*
Hamish Moore - *Cauld Wind Pipes*
Doug Maclean - *Singing Land*
Tommy Sands - *Singin of the Times*
The Green Fields of America - *Live in Concert*
Paddy Noonan and Friends - *Let's Have an Irish Party*
Ar Log - *Meillionen (The Clover)*
Seamus Connolly - *Here and There*
Battlefield Band and Friends - *A Celebration of Scottish Music*

John Zeitler

top ten Celtic of 1980s

Schooner Fare - *Closer to the Wind*
Tannahill Weavers - *Dancing Feet*
Battlefield Band - *After Hours*
Silly Wizard - *Live Wizardry (CD)*
Various Artists - *Scotland, The Music of a Nation*
Mary Black - *Collected*
The Green Fields of America - *Live in Concert*
The Clancy Bros. and Tommy Makem - *Reunion Concert*

Moloney, O'Connell and Keane - *Kilkelly*

Scartaglen - *The Middle Path*

Jerry Szoka

(top 12" singles of 1989)

1. Liza Minelli - *Losing My Mind*
2. Lil Louis Epic - *French Kiss*
3. Eartha Kitt - *Cha/Cha Heels*
4. Donna Summer - *This Time I Know It's For Real*
5. Ken Lasio - *Everybodys Dancin'*
6. Hazell Dean - *Love Pains*
7. 1000 OHM - *Your the One*
8. Deborah Sasson - *Danger in Her Eyes*
9. Lilac - *Come, Come, Come*
10. Pat and Mic. - *Haven't Stopped Dancin - Yet*

Wade

Ten "most listened to" CD's of 1989

1. Two Nice Girls - *Two Nice Girls (Rough Trade)*
2. Three Mustaphas Three - *Heart of Uncle (Globe Style -imp)*
3. Arvo Part - *Symphonies #1, 2, 3 (Bis - imp)*
4. Muscians of the Nile - *Luxor To Isna (Realuborld)*
5. Soundtrack - *Torch Song Trilogy (Polydor)*
6. David Byrne - *Rei Momo (Luka Bop/Sire)*
7. K. D. Lang - *Absolute Torch and Twang (Sire)*
8. Sun Ra - *Out There a Minute (Blast First)*
9. P.D.Q. Bach - *1712 Overture (Telarc)*
10. Various Artists - *Hillbilly Music...Thank God! Vol. 1 (Bug/Capitol)*

Bjoern (in no particular order)

Alien Sex Fiend - *Too Much Acid?*
Beastie Boys - *Paul's Boutique*
Cows - *Daddy Has a Tail*
Einsturzende Neubauten - *Haus Der Leuge*
Ministry - *The Mind is a Terrible Thing to Taste*
Pussy Galore - *Dial "M" for Mother******
Rollins Band - *Hard Volume*
Ravi Shankar - *Inside the Kremlin*
Sodom - *Agent Orange*
White Zombie - *Make Them Die Slowly*

Bjoern's best of the 1980's

Big Black - *Songs About ******
Butthole Surfers - *Psychic...Powerless...Another Man's Sac*
Celtic Frost - *Morbid Tales*
Corrosion of Conformity - *Tell Me Who Has Won When Nothing Remains*
Flaming Lips - *Hear It Is*
Misfits - *Legacy of Brutality*
Pussy Galore - *Dial "M" for Mother******
Revolting Cocks - *You G******
SOB - *Live*
Suicidal Tendencies - *Suicidal Tendencies*
Tom Waits - *Swordfishtrombones*

Scott Larson

1. The Chenille Sisters - *At Home With the Chenille Sisters*
2. The Reivers - *End of the Day*
3. Blackbird - *Blackbird*
4. Chaba Fadela - *You Are Mine*
5. The Hafler Trio - *Dislocation*
6. Various Artists - *Corsica: Voices of the Community*
7. Pere Ubu - *Cloudland*

8. Various Artists - *Wings of Desire - Soundtrack*

9. The Shaggs - *The Shaggs (CD compilation)*
10. Henry Threadgill Sextett - *Rag, Bush, and All*

Scott Larson (1980's)

1. Lucinda Williams - *Lucinda Williams*
2. Various Artists - *The Atomic Cafe - Soundtrack*
3. J. Greinke - *Cities in Fog*
4. Zeitgeist/The Reivers - *Translate Slowly*
5. Negativland - *Escape From Noise*
6. SPK - *Leichenschrei*
7. Various Artists - *Potatoes*
8. Birdsongs of the Mesozoic - *Magnetic Flip*
9. Human Switchboard - *Who's Landing in My Hanger*
10. Happy Flowers - *My Skin Covers My Body*

Sue

(in no particular order)

The Connells - *Fun and Games*
The Lilac Time - *Paradise Circus*
The Grapes of Wrath - *Now and Again*
The Stone Roses - *The Stone Roses*
Nitzer Ebb - *Belief*
My Dad Is Dead - *The Taller You Are, The Shorter You Get*
Think Tree - *Hire a Bird (12")*
My Life With the Thrill Kill Kult - *I See Good Spirits, I See Bad Spirits*
Wonder Stuff - *Hup*
Sarafina - *Original Broadway Cast Recording*
The Lilac Time - *Paradise Circus*

Steve Hunder

1. Tim Berne - *Fractured Fairy Tales*
2. Jerome Cooper Quintet - *Outer + Interactions*
3. Kahil El'Zubar/David Murray - *Golden Sea*
4. Arcado - *Arcado*
5. Steve Lacy Four - *Morning Joy*
6. John Zorne/Tim Burne - *Spy vs. Spy*
7. Don Pullen - *New Beginnings*
8. Butch Morris - *Homeing*
9. Various Artists - *Live at the Knitting Factory, Vol. 1*
10. Either Orchestra - *Radium*

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(continued on page 18)



Not Another Top 10 List!

Joe Riznar

In order to provide an alternative to all of the "Top 10 Records of 1989" lists elsewhere in these pages, I thought I would look back to the beginning of the 1980's to see where we've come from during the past decade, at least in the Rock genre. As a new, wide-eyed WRUW programmer back in 1980, I was privileged to see an amazing array of material enter our record library. This period was especially fertile, as major record companies signed many of the ground breaking "New Wave" artists. At the same time, a new generation of underground musicians discovered the concept of starting independent record labels. The end result was an explosion of creativity, bringing joy to music fans everywhere.

Those of you who think today's music scene is pretty cool should remember the pioneering groups who were in the recording studios at the other end of this decade. They include: Bauhaus, the B52's, the Buzzcocks, Cabaret Voltaire, Chrome, the Clash, Elvis Costello, the Cramps, the Cure, Dead Kennedy's, Devo, English Beat, the Fall, Gang of Four, Grace Jones, Joy Division, Killing Joke, Lene Lovich, Madness, Magazine, O.M.D., Pere Ubu, Psychedelic Furs, Public Image Limited, the Ramones, the Residents, Simple Minds, Snakefinger, Soft Boys, Talking Heads, Tuxedomoon, Undertones, and XTC. All of these

people released singles or albums in 1980.

Other records that WRUW received in 1980 came from some lesser-known (at that time) artists like Blotto, the Brains, D.A.F., the Feelies, Henry Cow, Mi-Sex, Mo-Dettes, Negativland, Pink Section, the Pop Group, the Silicon Teens, Surf Punks, Tin Huey, the Units, U2, VKTMS, and X. The list goes on and on. The Rock scene of today owes its diversity to all of these bands.

Another interesting facet of 1980 was the release of several interesting compilation albums. These included Are We Too Late For the Trend, Bowling Balls From Hell, Can You Hear Me, Darker Skatcher, 415 Music, The Last Stiff Compilation, A Manchester Collection, Objectivity, Rodney on the ROQ, Waves II, and Wanna Buy a Bridge?. These albums highlighted many garage, electronic noise, and dance-oriented groups of the day from both sides of the Atlantic.

With all of this in mind, where are we headed in the 1990's? I haven't got the slightest idea. Rock-n-Roll history books are written long after new trends are spotted. Who would have known in 1980 what 1989 would be like? The only thing we can count on is that new combinations of influence and new ideas in technology will propel the music scene in a new direction, with consequences we can't begin to predict.

Even More Top 10's

(continued from page 18)

Cushmere(in no particular order)
Jungle Brothers - *Done By The Forces of Nature*
De La Soul - *3ft High and Rising*
Stezo - *To The Max*
N.W.A. - *Straight Outta Compton*
Boogie Down Productions - *Ghetto Music*
Queen Latifah - *All Hail the Queen*
The 45 King and the Flavor Unit
The Real World
The D.O.C. - *It's Funky*
Public Enemy - *Welcome to the Terrordome*

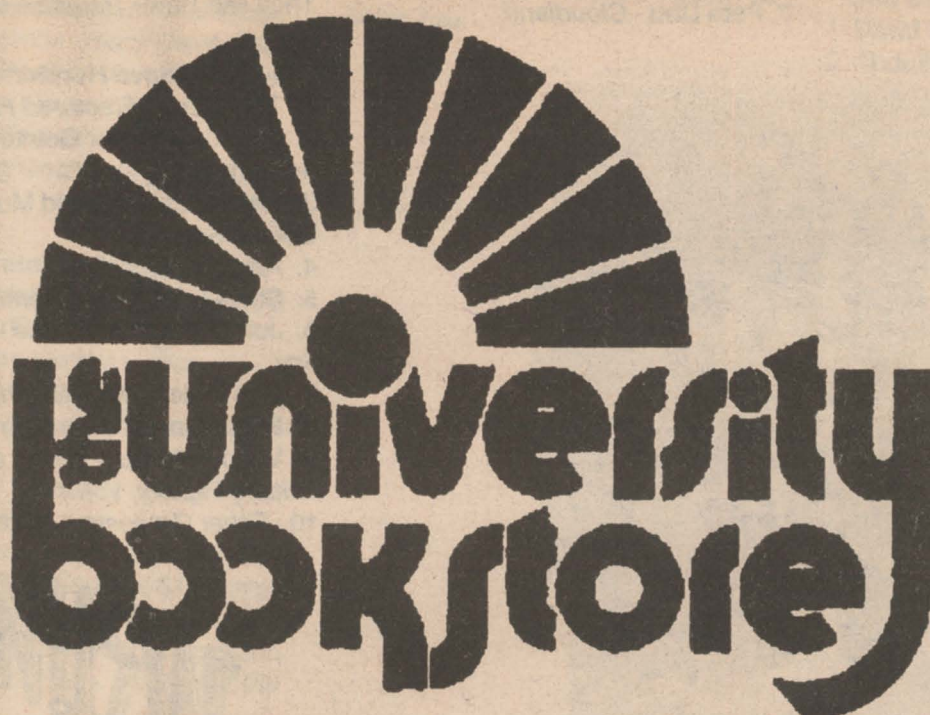
Bill Anderson
(overlooked Albums of the 1980's)
I don't think one can come up with

only ten records to represent the eighties. Maybe 80 would do. Thus I have offered a list of albums which I enjoyed a lot and think might be overlooked by others.

Muhal Richard Abrams - *Blues Forever*
Tommy Flanagan/Phil Woods/ Red Mitchell - *Three for All*
Oliver Lake - *Expandable Language*
Roscoe Mitchell - *Snurdy McGurdy & Her Dancing Shoes*
Bob Moses - *When Elephants Dream of Music*
Old & New Dreams - *Playing*
Sonny Stitt - *Last Sessions*
Sarah Vaughan - *Crazy and Mixed Up*
Mal Waldron/Steve Lacy - *Sempre Amore*
Benny Wallace - *Plays Monk*

Bill Anderson

Bill Barron - *The Next Plateau*
Bobby Bradford/John Carter - *Comin' On*
Benny Carter - *Over the Rainbow*
Don Cherry - *Art Deca*
Kenny Davern - *One Hour Tonight*
Steve Lacy - *The Door*
Buell Neidlinger's String Jazz - *Locomotive*
Ralph Peterson - *Triangular*
Henry Threadgill - *Rag Bush and All*
Jack Walrath - *Wholly Trinity*



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Minimum Tonic

(continued from page 8)



I'm still wondering about Wynton Marsalis and the New Orleans/Columbia connection. All of these guys seem to suffer from massive doses of "more of the same" (Branford, Blanchard/ Harrison included). Certainly, there have been some highlights: "Black Codes from the Underground", "Majesty of the Blues", and "Discernment". However, each of these guys has been banging out a record a year (on the average) for who-knows-how-long. Still we wonder where they are going.

Final question: Where is Chico Freeman? I see his releases occasionally, but something seems to be missing. Maybe there will be an answer and we will see a return in the new decade.

In general, my conclusion is that jazz music is in good hands. A lot of young newcomers are complimenting the reappearance of veterans like Andrew Hill and Frank Morgan. We can also be thankful for a decade's worth of fine offerings from the likes of Tommy Flannagan and Benny Carter. The problem, if there is one, is access. Distribution, open support of more innovative ventures by larger labels, and a more adventurous approach to concerts and even radio are needed to ensure that jazz can be heard and seen in the 90's.

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Editor: Sue Jaconetta
Layout Editor: Eric Meyer
Production: Steve Hunder
Cover Photo: Cushmere Bell

Editing: April Swieconeck, Marla Kammer, David Caban
Typesetting: David Ernst, Dor Koch, Marla Kammer, Bjoern Brunner, Terry Hughes, Tina Vrabec, David Caban, Paul Masline
Copyediting: David Caban, Sandra Marchese, David Ernst, Steve Hunder, Tina Vrabec, Chuck Poulton, Damon Crumpler, April Swieconeck, Ben Winter, Terry Hughes
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Ads: Ben Winter, Damon Crumpler, David Caban
Photos: Stanley Shmia, Kurt Koepfle, Jean Prafke
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...and thank you to everyone who showed up for the staff photos on a miserably cold December weekend.

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